

Music



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MAHLER'S NEW YORK ENGAGEMENT BEGINS

Conried's New Conductor Loses No Time in Entering Upon His Duties.

Will Make Debut Next Week with "Tristan und Isolde"—Exerts Authority at His First Rehearsal—Present Impresario Said to Want Him Appointed His Successor.

Gustav Mahler, the celebrated composer and conductor, late of the Vienna Court Opera, reached New York last Saturday on the *Kaiserin Auguste Victoria* to enter upon his engagement with Heinrich Conried as conductor-in-chief at the Metropolitan Opera House, where this season he will direct works by Wagner, Beethoven, Mozart and Weber. He began rehearsals with the orchestra on Monday.

Mr. Mahler has attained wide repute as one of the most radical of the younger German composers, also for what he accomplished during his régime at the Court Opera in Vienna, in elevating it to the first rank in Europe, and his coming to New York seems fraught with important developments for the status of opera in the American metropolis. As a conductor of iron will, intolerant of interference or opposition to his wishes, he is regarded a Czar by all artists who sing under his baton.

When he was interviewed at the Hotel Majestic after his arrival, in answer to the question why he had been unwilling in Vienna to allow his singers to come to America, he stated that he had never discriminated against this country in that respect, he had gotten together a company of good singers and naturally did not want to lose them to any country.

"I have been looking forward with pleasure to my engagement over here," he went on. "I am thoroughly in sympathy with the season Mr. Conried has planned, and hope to be able to contribute something in an artistic way. Great reports of your Metropolitan Opera House have reached me, and I marvel at what has been achieved when I consider the short duration of your season. I shall make my first appearance here during the first week of January in 'Tristan und Isolde,' in which Miss Fremstad will make her first appearance as *Isolde*. She rehearsed this with me in Vienna.

"Other operas I shall conduct are 'Don Giovanni,' 'Le Nozze di Figaro,' 'Die Freischütz,' 'Fidelio' and the 'Ring' operas. The Mozart and Beethoven operas will be staged and presented exactly as I gave them in Vienna. I shall conduct some concerts as well as operas, and hope to give one or two of my symphonies."

On Saturday afternoon he attended the performance of "Tosca." On Monday Mr. Conried introduced him to the orchestra, and after a few words of greeting he took up the baton for a rehearsal of the "Tristan" score. He had not proceeded far when he characteristically proclaimed: "All other rehearsals in the theatre must cease." A chorus rehearsal going on in another room was thereupon stopped.

The new conductor is of small stature, with dark hair, and a somewhat nervous manner. He has brought with him his

(Continued on page 4.)



*To "Musical America,"
with kindest regards
from Rider-Kelsey.*

Mme. Rider-Kelsey is one of the foremost of America's concert sopranos and her engagement for Covent Garden is a just tribute to her ability and the training she has received in this country—she will make her debut in opera as "Zerlina" in "Don Giovanni" next June.

Entered at the Post Office at New York, N. Y., as matter of the Second Class.

CARRENO REAPPEARS AT CARNEGIE HALL

Noted Pianist Receives Ovation at New York Concert of Damrosch Orchestra.

Memorable Performance of Tchaikowsky's B Flat Minor Concerto Marks First Concert Following Lifting of Ban on Sunday Performances—Berlioz, Gounod and Elgar.

The seventh Sunday afternoon concert of the New York Symphony Society, postponed from the week before, was held at Carnegie Hall last Sunday, when, after an absence all too long, Teresa Carreño, who belongs to the few really great pianists, reappeared before a New York audience.

The program was identical with that given in Brooklyn eight days before, with the same soloist. Berlioz's pictorial and aptly named "Symphonie Fantastique," the scherzo from Gounod's Little Symphony for Wind Instruments and Elgar's march, "With Pomp and Circumstance," constituted the orchestra's numbers. In the playing of this program the orchestra gave a further demonstration of the excellent results of the new working policy of this organization since its being established on a more substantial financial basis. The audience recognized the achievements of both conductor and musicians with liberal applause.

The chief interest of the afternoon naturally centered in the return of Mme. Carreño. When she came forward to play the Tchaikowsky Concerto in B flat minor she was greeted by a tremendous outburst of applause, eloquent of the affectionate regard in which the public has always held her. Her old admirers were glad to realize that she had lost none of her beauty, none of her queenly dignity and charm of presence; those in the audience who had never seen her before were taken unawares, so to speak, by the compelling force of her personality. Endowed as but few of Nature's favorites with that subtly potent attribute called magnetism, she inspires in her audiences at the outset the attitude to render due homage to her art. This was emphatically expressed between the movements of the concerto on Sunday, and at the conclusion she was given an ovation such as is seldom witnessed at New York's largest concert hall.

Her performance of the familiar Tchaikowsky concerto was in all respects a memorable one. Of exquisite finesse in detail, imposing virility and breadth in the more rugged sections of the work, with a polished incisiveness of phrasing, as delightful as it is rare, her conception of the work was at the same time dominated by the poise and authority of the master-interpreter. Her tone, in its varied coloring, was at all times of singular beauty; in cantabile passages it was round and lovely, in the climaxes it dominated the orchestra without the least suspicion of being forced. In the first movement the artist played a cleverly worked-out cadenza of her own; the finale she took at a breathless pace and played with an overwhelming brilliancy that fairly swept the audience off its feet.

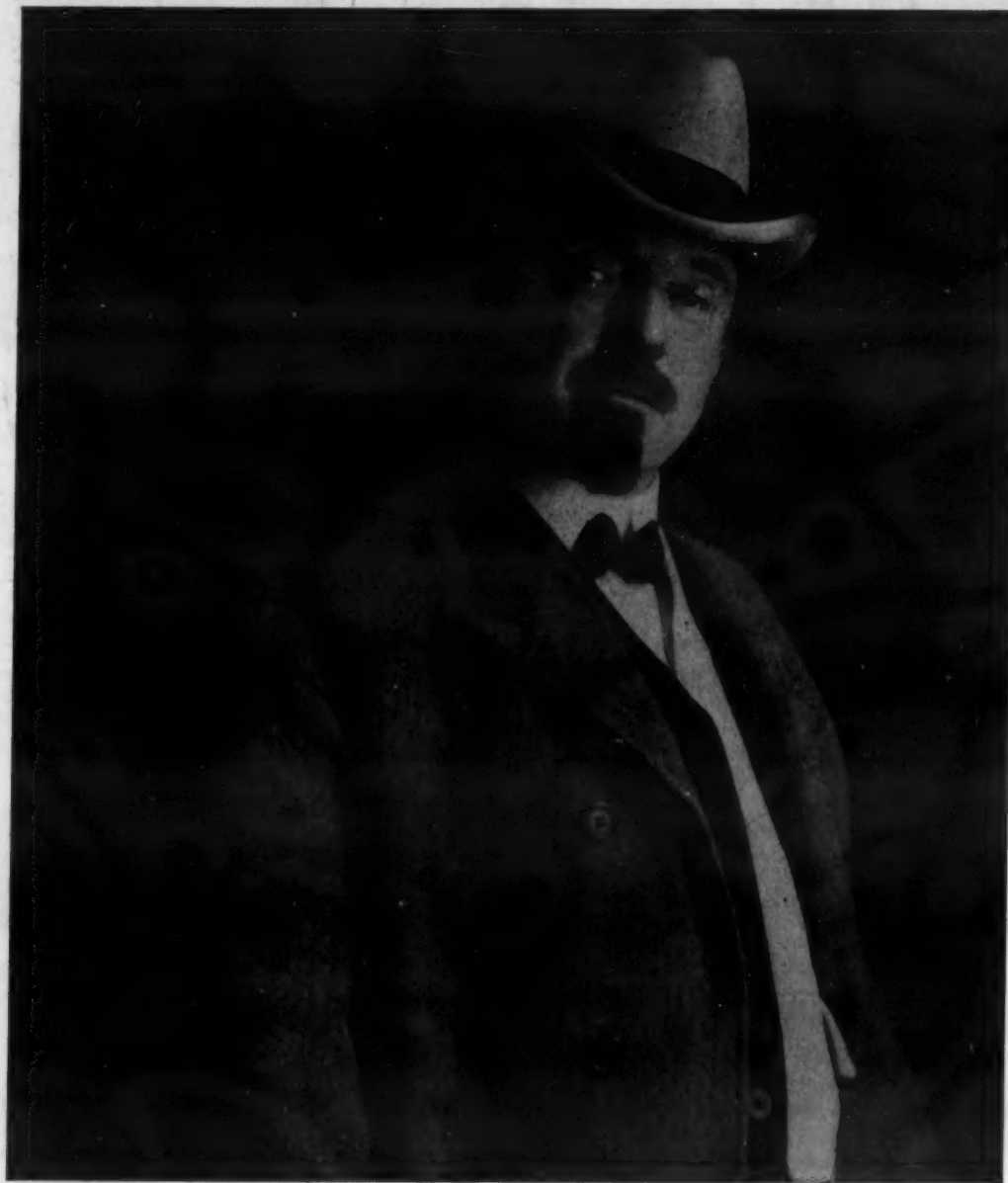
A unanimity rarely met with characterized the estimates of the leading New

(Continued from page 1.)

THE RUBINSTEIN CLUB OF NEW YORK ATTAINS ITS MAJORITY



MRS. HARRY WALLERSTEIN,
President of the Rubinstein Club, of New York.



WILLIAM R. CHAPMAN,
Musical Director of the Rubinstein Club, of New York.

The Rubinstein Club of New York came of age a week ago Thursday. Its opening concert of the 1907-08 season was held that evening at the Waldorf-Astoria, and it was exactly twenty-one years before that it made its first bow to the public in old Chickering Hall, under the bâton of the man who has ever since remained its conductor, William R. Chapman.

With the stage flanked by elaborate Christmas decorations, which threw into relief the chorus of fair singers ranged in a triple-rowed semicircle behind the enthusiastic orchestra corps, and the auditorium and boxes a mass of the contrasting colors of men and women in evening apparel, it was a brilliant spectacle that the grand ballroom, with its countless lights—twenty-one of them grouped as a token of the club's having attained its majority—presented to the eye when the conductor raised his bâton for the opening number. It was not long, however, before the appeals made to the ear by the musical program provided far outweighed consideration of external appearances.

The club has never been in better form than on this occasion, when its singing was marked by a distinction all too rare, as well in regard to clearness of enunciation, incisiveness of attack and refinement of phrasing, as beauty of vocal material, admirable balance in all the sections and finely



MRS. WILLIAM R. CHAPMAN
The Club's Energetic Secretary-Treasurer.

governed tonal gradations. The "Cigarette Girls' Chorus" from "Carmen," Fauré's "Sancta Maria," De Fontenaille's "Obstination," Czibulka's "Once in a While," Frank Lynes's "My Honey," three appropriate Christmas selections, a seventeenth century Christmas hymn, "While by My Sheep," Tchaikowsky's "When Christ Was



MARIE CROSS-NEUHAUS
Who Is the Second Vice-President of the Club.

Young in Garden Fair" and W. W. Gilchrist's arrangement of Gounod's "Nazareth," and two Grieg numbers, "Solveig's Song" and "To the Spring," constituting a Grieg memorial, afforded the club ample opportunity for the display of all these merits, as well as its versatility of scope. In "Solveig's Song" the solo was taken

with charming effect by Eleanor V. Root, a "discovery" of Mr. Chapman's.

The orchestra which, drawn from the ranks of the New York Philharmonic Society, is the one employed by Mr. Chapman at his Maine festivals and other concerts, likewise gave a highly commendable account of itself. Its chief offering was Dvorak's symphony "From the New World," but no less enjoyable was its playing of the overture to Bizet's "Carmen," the ballet music from Saint-Saëns's "Samson and Delilah," Nevin's "Butterflies," MacDowell's "To a Wild Rose," Herbert's Polonaise and Berlioz's "Marche Hongroise."

The Rubinstein Club is one of the oldest organizations of its nature in America, and occupies a rather unique position. Mr. Chapman's aim in calling it into being was to train a chorus to excel in the field of part-songs for women's voices. Though a misconception has lately crept into the minds of a certain section of the public regarding its purpose, artistic endeavor remains its *raison d'être*. It is, in a sense, the parent club of several other organizations conducted on the same lines in other cities. After many years of noteworthy achievement it was reorganized on a different social basis. Four years ago a nucleus of many of the most representative members of society interested in the pursuit of art were gathered around its banner, but it is the promoter's desire that the public should be disabused of the idea that this new element has in any way diverted the Club from its original ideals. On the

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COUNTESS DE CISNEROS'S VIEWS ON AMERICAN SINGERS AND ITALIAN OPERA



De Cisneros on her way to America.



Motoring in London.



Near her home in Italy.

Philip Hale is chortling in the Boston Herald over the fact that Italian opera has this season come to its own again, and the Countess Eleanora de Cisneros is, in turn, rejoicing that hers is the Italian method and that hers is the knowledge of Italian opera and Italian work that cannot but be advantageous to her during a season or perhaps the beginning of a term of years when Wagner and the opera of the Germans is forced rather into the rear.

"Away with the foolish plots, the trifling plots, the silly tunes and the guitar orchestra" they said not so many years ago, when many a prophet declared that the Italian operas had been killed by Richard Wagner and that there would never be a resurrectionist. But how is it in New York to-day, when the houses are given over to the worship of Italian singers and Italian works, when the public waits for Tetrassini as for a goddess—for Tetrassini whom the Wagnerites once swept aside in derision.

And all this to one like Eleanora de Cisneros, whose leaning toward all things Italian in the way of music has been always unequivocal, is as the sound of lyres and of flute notes.

I saw her at the Hotel Majestic last week, and for a time she consented to talk of her wonderful career, here and in Italy, mostly in Italy.

"For an American," she said, "the Italian music career is by far the most difficult to enter. An American can rarely get away from his or her self. To succeed before the Italian public it is necessary for a singer to utterly lose herself in her part.

"I think my success in Italy came on account of my having studied here, always striving to perfect myself in the Italian method. My teacher was Murio-Cellia, a pupil of the great Juliette Pasta. I veritably lived in the Italian method here in New York.

"There are many Americans who go abroad with an altogether mistaken idea of what the possibilities are. Some are choir singers, or others who with all confidence try a French method or some other method on the Italians, and then cannot appreciate what the trouble is when they are told that they have been tried and found wanting.

"I repeat that the Italian method is the foundation of all methods. When you have that you will not find it difficult to acquire the delicacy of France or the declamatory style of Germany, but with all the German and French styles in existence alone you cannot get Italian *bel canto*.

"The Italians demand singers of their own traditional school and they will have no others. I remember one much heralded tenor from Vienna. He was sensationally successful at home, and he came to La Scala and sang in his German way. Well, he appeared but once.

"The French singers have art, but no ear. I have heard performances, at the



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*With kind remembrances
to Musical America
Eleanora de Cisneros*

MME. ELEANORA DE CISNEROS IN "LA GIOCONDA."

Opéra in Paris—performances of 'Aida'—which would not be permitted in a small Italian town.

"You will sometimes hear people in America say they have heard opera sung in Italy that was in no way remarkable.

Yes, that's because they go in Summer and hear a third or fourth rate company, and take that performance as typical of Italy. They might as well go to a little operatic performance in Harlem and by that judge the Metropolitan or Manhattan opera houses. The time to go to Italy to hear good music is during the season, when La Scala is open and the real singers are appearing."

I asked Mme. Cisneros about some of the beginnings of her own successful career since she, a Brooklyn girl, had decided that beyond the Alps lay Italy and success.

"My first appearance was in 'Aida' in Turin," said Mme. Cisneros. "I had arrived in Italy in September, 1901. I was engaged a month later and opened in December. I never had an Italian teacher, nor any teacher in Italy. My only help was my observations of what the Italians wished to hear.

"It is not that the Italians are so narrow that they cannot listen to any but singers of their own or to mere copyists of their styles. They are intensely interested in all music if it is good, and Chaliapine and Sovanoff, the Russians, are adored for their voices and their art.

"I have heard more than one criticism of the manner in which Italians or Russians greet the singers of their countries.

"When they appear here in New York it would be something added to the spirit of an opera if Germans and French came to the theatre to greet their singers. But the people probably do not imagine what a help it is to a singer to know that the hearts of her country people are beating for her. We Americans have too little of that welcoming strain. Why, the afternoon of the night I was to appear in Turin, an appearance which meant everything, as the managers and impresarios were there in great numbers, two Americans were heard talking in a café, and one of them was heard to cold-bloodedly make a bet concerning me. 'I'll wager she doesn't make good,' he said. 'She'll be whistled.' Isn't that inspiring encouragement from one's own people?

"I want to tell you an instance of how foolish some American singers are and how, by their actions, they make it hard in Italy for those who come after them.

"A young woman with quite a good voice came to Milan and, although she had had no Italian experience, she announced that she would give 'Lucia di Lamermoor.' She engaged an opera house and a company, but such was her reception that she gave but one performance, then hired another singer to take the part she had made a dismal failure in. She made American methods the laughing stock of the country, and it takes long for an American singer who acts sensibly to live down such acts as that."

"The Italians want good voices; they welcome them, whatever the nationality of their possessors, provided the singer lives up to the Italian tradition—and that tradition I consider the best in all the world."

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MAHLER'S NEW YORK ENGAGEMENT BEGINS

Conried's New Conductor Loses No Time in Entering Upon His Duties.

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wife, a pretty blonde young woman, attractively Viennese in appearance.

His arrival has inspired new rumors, or revived old ones, to the effect that he is to be Mr. Conried's successor at the Metropolitan. The New York American states that Mr. Conried has named him for the position, that whereas in all probability Mr. Conried will take an active part in the directing of the present season of opera, Mr. Mahler will name the operas that will be produced and the artists who will sing, and that by the beginning of another season he will have assumed entire control and Mr. Conried will be merely a nominal power in the Metropolitan, the business management of the institution to be in the hands of a personal representative of Mr. Higgins, of Covent Garden, and the American directors at his back.

On the other hand, it is denied in other quarters that Mr. Mahler's presence here this year has any bearing, whatever, on the ultimate management of the Metropolitan.

LOS ANGELES ORCHESTRA GIVES SECOND CONCERT

Harley Hamilton's Forces Show Great Improvement Since His European Trip.

LOS ANGELES, Cal., Dec. 21.—The Los Angeles Symphony Orchestra gave its second concert at the Auditorium on Friday afternoon, December 13. The opening number was Gade's overture to "Hamlet." The second number was Elgar's serenade for string orchestra.

Harley Hamilton's work as director is showing marked improvement over previous years, and undoubtedly his trip to Europe this Summer has had much to do with increasing the efficient work of his men. Association with the orchestral leaders of Europe broadens the ideas of the American director, and the securing of new orchestration is showing a decided effect in popularizing the symphony orchestra concerts and increasing the attendance.

The symphony was Tchaikovsky's Fifth in E Minor; the soloist, Mrs. Walter Raymond, soprano. Her number was especially effective, and demonstrated that our neighboring city of Pasadena numbers among their musical people one of the best soprano voices yet known to music lovers of Southern California.

The next symphony concert will be given on January 10, with Bruce Gordon King-ley, organist, as the soloist.

New York Symphony Club.

The New York Symphony Club, an organization composed largely of amateurs, devoted to the practice of orchestra music, gave the first concert of its present season at Mendelssohn Hall last Saturday night. All the violinists of the orchestra are women, and some of the other parts are also played by amateurs. The basses and wind are supplied from the Damrosch orchestra, and David Mannes, concert master of that orchestra, is instructor and conductor. In a performance of Haydn's "La Reine" symphony the women played with good tone, with spirit and generally with accuracy. Francis Rogers, baritone, sang several songs.

Los Angeles Composer's Work Heard.

LOS ANGELES, Cal., Dec. 21.—Mr. and Mrs. Henry Balfour, two talented young singers, late of Paris, gave a recital Wednesday evening at Blanchard's Hall before a large audience. Among the most interesting of their program numbers was a group of songs sung by Mr. Balfour, and composed by Julius Albert Jahn of this city.

LEGALIZED MUSIC PLAYED ON SUNDAY

Modified Blue Laws in Effect and New Yorkers Attend Three Concerts.

Last Sunday wasn't so "blue" in New York and the three big musical events—the weekly concert of the New York Symphony Orchestra, and the operatic concerts at the Metropolitan and Manhattan—took place as usual. The Carnegie Hall concert was well attended, although the opera concerts did not draw their usual crowds.

Impresarios and others interested in the giving of these concerts expressed gratification over the resumption of what was generally characterized as a "sane Sunday."

Henrich Conried, of the Metropolitan Opera House, said that the relaxation from "blue" Sundays would afford much relief to Manhattan's people in general.

"Such concerts as are given at the Metropolitan Opera House," he said, "are distinctly within the law. They are of benefit to the community, and besides being of an entertaining character are distinctly educational. They are sought by persons who desire to hear the best music rendered by the most capable artists."

MUSIC IN PHILADELPHIA.

Various Items of Interest at Quaker City Concert-Goers.

PHILADELPHIA, Dec. 23.—The performance of Handel's "Messiah," by the Philadelphia Choral Society, on the evening of the 30th will be the chief musical attraction here, before the year ends. The soloists selected are Mme. Mary Hissem De Moss, soprano; Mrs. Florence H. James, contralto; Nicholas Douty, tenor, and Herbert Witherspoon, bass. The Philadelphia Orchestra will assist, and Henry Gordon Thunder will conduct.

The Philadelphia Operatic Society is busily engaged with its rehearsals of "Faust," which will be given on January 30th.

The Norristown Choral Society has secured the services of Ralph Kinder as director, for the coming season.

An enjoyable program was rendered at the last meeting of the Matinees Musical Club. The Misses Stager, Reynolds, and Mrs. Cooper were heard to advantage in vocal solos, while Clara Dunn played several of Liszt's compositions very satisfactorily.

Katherine Goodson, the celebrated English pianist will appear as soloist at the Orchestra concerts on January 10 and 11. Miss Goodson was the assisting artist at one of the Kneisel concerts last season, at which time her playing delighted a large audience. S. T. R.

Claude Cunningham in Fort Wayne.

FORT WAYNE, Ind., Dec. 23.—At the recent Christmas concert of the Apollo Club John B. Archer, conductor, the soloist was Claude Cunningham, the baritone, and he made an excellent impression on the large audience that gathered in the Majestic Theatre.

Mr. Cunningham sang three songs from "Reminiscences of Mountain and Fiord," and works of Richard Strauss, Hildoch, Pierre, James H. Rogers, Frederick Schelling and Herman Lahr.

Next Kneisel Quartet Concert.

The Kneisel Quartet will give the second of its series of chamber music concerts in Mendelssohn Hall on Tuesday evening, January 7, with Harold Bauer as assisting soloist. The program consists of Bach's quartet in G. minor, Beethoven's Trio in B flat major, opus 97, and the ever engrossing and emotional quartet of the unfortunate Smetana, "Aus meinem Leben."

Apropos of the slim attendance at some of the recent concerts in London, the Daily Telegraph says that "concert givers have been making the pace too hot, and music-lovers need a rest after the rush of the last few weeks."



NO LONGER A SUNDAY CRIME.

The above effective cartoon, reprinted from the New York "World," shows at a glance the outcome of the agitation over the prohibition of all forms of Sunday entertainment in New York. The sudden enforcing of the antiquated blue laws placed a ban on some of the most important concerts given in the metropolis and for two weeks in succession the New York Symphony Orchestra, the Metropolitan and Manhattan Opera Sunday concerts were abandoned. The Board of Aldermen last week came to the rescue by passing an amendment to the almost-forgotten statute, legalizing such forms of musical presentation that are of a religious or educational nature.

Mr. and Mrs. Lent Give Recital.

WASHINGTON, D. C., Dec. 24.—The program of the Friday Morning Club last week was given by the two well-known artists, Mr. and Mrs. Ernest Lent, and included two Lent numbers, sonata for piano and 'cello and "Meditation" for piano. The other numbers were "Etude Melodique" (Bischoff), "Moonlight," "The Brook" and "Shadow Dance" (Macdowell), "Nocturne" in D flat (Chopin) and "Polonaise" (Liszt) for the piano and for the 'cello "Air and Gavotte" (Bach). Mrs. Lent is considered one of Washington's first pianists, while Mr. Lent is acknowledged to be a leader among 'cellists. W. H.

Quakers to Hear Nordica in Opera.

Lillian Nordica will have the position of prominence next Monday in the opening night of opera at Philadelphia to be given by the San Carlo Opera Company. She will be heard in the leading rôle of "La Gioconda," which she sang at the Manhattan Opera House. It is said that she will not go on tour with the company, but will sing in only a few rôles for the Philadelphia engagement at present, and rejoin the company in the Spring.

PADEREWSKI IN NEWARK.

"Sunday Call" Critic Expresses Disappointment in Pianist's Work.

NEWARK, N. J., Dec. 23.—Paderewski gave a recital in Krueger Auditorium last Tuesday night. Daniel Hervey in the Sunday Call says:

"There can be no question that Paderewski failed to equal his performance on his last visit to this city. The exquisite poetry and refined sentiment of his playing on that occasion had vanished and instead we heard a hard and cold touch and a dynamic force that was astounding, overwhelming and decidedly unwelcome. In Chopin, at his best he never could equal Pachmann, but his Beethoven interpretation was unrivaled. It was a matter for congratulation that there was no Beethoven on the program last Tuesday, for his latest thunderous development would have destroyed the remembrance of the magnificent performance of the Sonata Appassionata at his last recital here."

Prof. von Kaan has been chosen director of the Prague Conservatory.

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GERARDY WAS UPSET AT MUSICAL MORNING

Rain, Lack of a Carriage and Street-car Jostling Irritates Distinguished 'Cellist.

Through a seeming conspiracy of cab drivers, street-cars and a downpour of rain Jean Gerardy, the 'cellist, was forced to disappoint for a short time the audience at Mr. Bagby's "Musical Morning" at the Waldorf-Astoria last Monday.

Mr. Bagby prides himself on always starting on time—that is, at fifteen minutes past eleven—but it was twenty minutes after that time when M. Gerardy sat down to play. Then after a few notes of a Bach aria he stopped and hurried from the room.

This action startled the audience, but Mr. Bagby explained that it was only a temporary indisposition and presented Mr. de Gogorza, the baritone, the second person on the program.

Afterward Mr. Bagby explained that Mr. Gerardy, who lives at the Hotel Majestic, had been unable to find a carriage in the rain and had taken a street car; that the car had been delayed, that the 'cellist was jostled and hurried until he was almost exhausted when he arrived at the concert. He had rested a few minutes and then tried to play, only to find that his fingers refused to work.

Mr. Gerardy appeared later and was composed. Mme. Eames was the other soloist. The concert was the last in the December series and the large ballroom was crowded.



"Here, you stop that hand organ," growled the New York policeman.

"Me got a de licens'," responded the imported musician.

"Well, license or no license," answered the policeman, "you can't play 'Every Day'll Be Sunday By and By' on my beat. G'wan now."—Philadelphia Ledger.

The tenor with the artistic temperament had wept because the audience did not applaud sufficiently.

"Have you told them of my tears?" he anxiously inquired.

"Yes," answered the cynical press agent.

"And what do they say?"

"The common opinion seems to be that you cry better than you sing."—Washington Star.

When music, Heavenly maid, was young,
While far in early Greece she sung—
She did her work with mouth and hand,
Her honest product was uncanned.

But now that she's no longer green,
Our tunes are ground out by machine,
They come in rolls and disks complete,
To go by springs or human feet.

CARRENO REAPPEARS AT CARNEGIE HALL

Noted Pianist Receives Ovation at New York Concert of Damrosch Orchestra.

(Continued from page 1.)

York critics in regard to this performance:

"Every movement of the Tschaikowsky concerto was performed yesterday with superb breadth and freedom, the technical difficulties vanishing under the movement of her supple wrists and powerful fingers, and leaving the player and her auditors free to respond to the musical thought and emotion with which the composer so generously endowed it."—H. E. Krehbiel in the Tribune.

"It was a superbly spirited performance of Tschaikowsky's work, passionate, fiery, and eloquent, highly individual in eliciting the meaning and full value of every phrase, yet never losing sight of the larger proportions of the work."—Richard Aldrich in the Times.

"The eminent Venezuelan pianist took the audience by storm. She had not been heard here for seven years. * * * She is a better pianist than ever. It was a delight to listen to her lovely tones, her artistic phrasing, her eloquent accents."—Henry T. Finck in the Evening Post.

"Teresa Carreno made a positive sensation by a really magnificent performance of Tschaikowsky's beautiful B flat minor concerto. Mme. Carreno has a breadth and nobility of style, an authority and a virility in the richness, fulness and body of her tone distinctly non-feminine, combined with a refined elegance, a subtle sympathy, pliancy and romantic sentiment which are distinctively rare, and her technique is masterful and impeccable."—Reginald de Koven in the World.

Thus Progress lightens human tasks,
The human ear but one thing asks—
But one thing more remains to do—
Give us machines to listen, too!

—Puck.

At the age of twelve Sir Edward Elgar composed an orchestral suite for a children's play given for the amusement of his family, and "The Wand of Youth," as the composition was called, was performed on various instruments by his brothers and sisters. The suite, consisting of seven movements, respectively named Overture, Serenade, Minuet (old style), Sun Dance, Fairy Pipers, Slumber Scene, and Fairies and Giants, was dedicated "to my friend, C. Lee Williams." The composer recently completely revised and rescored it and it was given at one of the Queen's Hall Concerts in London.

Charles Dalmores, Mr. Hammerstein's hard-worked French tenor, attributes his facility in learning and adapting himself to new rôles so readily to the thorough musical education he has had. He has played in an orchestra and has made a comprehensive study of harmony. "I used to be a musician," he remarked sentimentally the other day. "Now I am only a singer."



MME. TERESA CARRENO.
One of the Leading Pianists of the World—She Receives an Ovation at Her Carnegie Hall Concert.

any and romantic sentiment which are distinctively rare, and her technique is masterful and impeccable."—Reginald de Koven in the World.

"This famous woman's playing of a Tschaikowsky piano concerto with the Symphony Orchestra yesterday afternoon would justify all that Walter Damrosch told the Mayor in his late plea of confession as to the educative value of proscribed Sunday music."—W. B. Chase in the Evening Sun.

"She played with irresistible force, temperament and emotional sweep. Every touch of her fingers was freighted with magnetism. The pianist sped along at a dizzy pace in the final movement."—Max Smith in the Press.

CLARENCE EDDY GIVES AN EXCELLENT ORGAN RECITAL

Distinguished Musician at Dedication of New Instrument in Englewood, N. J., Church.

Clarence Eddy, organist and choir master of the Tompkins Avenue Church of Brooklyn presided at the dedication of the new organ of the West Side Presbyterian Church, of Englewood, N. J., last week and in a remarkable program demonstrated the excellence of the instrument.

The first number played after the Doxology was a new concert prelude and fugue by William Faulkes, which is dedicated to Mr. Eddy. Another most interesting number was a new organ suite by Homer N. Bartlett, and this also bears an Eddy dedication.

George S. Madden, the Brooklyn baritone, sang *Valentine's* prayer from Gounod's "Faust," the prologue to "I Pagliacci" and two songs by Balfé and Cherry.

A pleasing set of numbers were transcriptions from "Woodland Sketches" and "Sea Pieces" of Edward MacDowell and these Mr. Eddy rendered with full feeling for their beauty. His concluding number was the march and chorus from "Tannhäuser."

MR. RANDOLPH WITH KNEISEL QUARTET

Tschaikowsky Trio Played at Baltimore Concert—Special Music for Christmas.

BALTIMORE, Md., Dec. 23.—The Kneisel Quartet, assisted by Harold Randolph, gave a brilliant concert at the Peabody Conservatory Friday afternoon. The Tschaikowsky trio was charmingly rendered by Franz Kneisel, first violinist; Willem Willeke, 'cellist, and Harold Randolph, pianist. The artists were twice recalled. The other numbers were the Bach string quartet in G minor and the Mozart string quartet in D minor.

The choir of Madison Avenue M. E. Church rendered Christmas music at the morning and evening services. Richard Fuller, basso, sang the "Birthday of a King," by Neidlinger. The choir, assisted by an extra quartet and strings, under the direction of Clara C. Groppe, organist and director, rendered the cantata "The Message of the Star," by R. Huntington Woodman. The choir consisted of Marie R. Smith and Martha Row, sopranos; Lila H. Snyder and Helen Rippard, altos; Robert J. Griffin and J. Fred. Supplee, tenors; Richard F. Fleet and George DeC. Ruth, basses. The violinists were Philip Green and Claude Fleet.

The choir of First Methodist Episcopal Church, augmented by a special chorus of fourteen voices, gave special music Sunday under the direction of D. Merrick Scott, organist. The soloists were William H. Taubert and Mrs. Jennie Gardner Stewart.

The choir of First English Lutheran Church, Harry M. Smith, director and basso, sang Baumbach's *Te Deum* Sunday morning.

Joseph E. Kaprolek, clarinet soloist with Sousa's Band, is spending the Christmas holiday at his home in this city.

Special music was rendered by the Madison Square M. E. Church choir Sunday morning. A new pipe organ has been installed. The soloists were Sadie G. Thomas and Virginia Snyder, A. D. Erdman is choir director.

Christmas programs were given also at Grace M. E. Church, St. Pius's Catholic Church, Broadway M. P. Church and the Cathedral. W. J. R.

Tetrazzini Sails Next Saturday.

Luisa Tetrazzini leaves her home in Milan on January 3 for Paris and sails on the following day for New York, where she makes her first appearance at the Manhattan, as already announced, on January 15, in "La Traviata."

In view of the fact that it never ceases to rain in musical prodigies in London, someone facetiously suggests that that city should have a new concert hall, called after the "Salle des Enfants des Arts" in Paris.

Clara Pool King, the well-known American contralto, at one time a great favorite in England, where she sang in the leading music festivals, is now a resident of Boston, Mass., where she is teaching.

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BOSTON ORCHESTRA PLAYS MACDOWELL

Mrs. Helen Allen Hunt, the Contralto, Successful as Soloist at Concert Given in Cambridge, Mass.

Boston, Dec. 23.—Mrs. Helen Allen Hunt, the well-known Boston contralto, was the soloist at the third concert of the season given by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, in Cambridge, Mass., Thursday evening. The program included the MacDowell Suite in A Minor, op. 42; the aria, "Che faro Senza, Eurydice," from "Orfeo," by Gluck; the aria, "Scene du Miroir," from "Thais," by Massenet and Chabrier's "Espana."

The "Espana" has been played many times by the orchestra since its first performance at one of the Boston concerts last season and it never fails to give pleasure. The MacDowell suite was given a most poetic interpretation.

Of the two arias sung by Mrs. Hunt, interest naturally centered in the one from "Thais," Massenet's Egyptian opera, which has been put on this season at the Manhattan Opera House in New York. So far as known, this was the first time any portion of this opera has been presented in or near Boston. The first part of the selection is in the form of a recitative and calls for totally different tone color with each line. The aria which follows is most beautiful and the entire selection gave Mrs. Hunt an excellent opportunity to display her abundant natural gifts and her musical attainments. The aria comes at one of the most dramatic points in the opera, and it is in the most effective scene in which the singer of the title rôle of the opera takes part. Mrs. Hunt showed a thorough understanding of the dramatic intensity of the text and music and sang the work throughout with artistic feeling.

The Gluck aria was in direct contrast to that by Massenet. The recitative in this aria opens with notes in the lower-middle register of the contralto voice, and in what is usually the most difficult part. The legato passages in this selection offered Mrs. Hunt an opportunity to display her breadth of style and her musicianship in sustained passages. Taken as a whole, Mrs. Hunt's singing was deserving of the highest commendation. She is in every sense an artist and richly deserves the recognition accorded her by an orchestra which stands pre-eminent in this country. Fol-

lowing the concert, Dr. Muck personally expressed to Mrs. Hunt his appreciation of her work.

The present season is one of Mrs. Hunt's most successful and she will appear many times during the coming weeks. Her engagements include the contralto part in



MRS. HELEN ALLEN HUNT,
A Well-Known Contralto of Boston.

"The Redemption," which will be sung January 19 by the Peoples' Choral Union in this city, and at a concert given by the Brockton Oratorio Society, Emil Mollenhauer, conductor, February 21; also at a concert given by the Milton Educational Society January 30, in Milton, Mass.

D. L. L.

Frederick Wheeler in Troy.

Frederick Wheeler, the baritone, sang the "Messiah" with the Troy Choral Club on December 18, his second engagement with this organization during 1907. The Troy Record spoke of his work as follows: "Frederick Wheeler sang the heavy bass rôle with majestic and manly style. His voice is flexible, and in the aria 'Why do the nations so furiously rage,' he showed that he had ideas as to its proper reading."

Women as Impresarios.

Few people not directly interested in the business have any idea of the important part that women are taking in music in this country, in the business side of music. Managers having artists to place do at

least half their local business with women, and most satisfactorily is it done, as a general rule. Illustrative of this is the coming Western trip of the Boston Symphony Orchestra, which will be made in the last week of January. The orchestra will give six concerts on six successive days, in Buffalo, Detroit, Indianapolis, Columbus and two in Cincinnati. Five of these concerts are under the local direction of women, all of whom are taking large risks in bringing to their respective cities so expensive an organization. These five concerts are in Buffalo, Indianapolis, Columbus

HAMMERSTEIN MUST HAVE MORE SUPPORT

Impresario Sends Stirring Letter to His Subscribers—Shorter Season, Maybe.

Subscribers to the Manhattan Opera House received a characteristic letter from Director Oscar Hammerstein, Monday. After mentioning the engagement of Mme. Luisa Tetrazzini at an enormous salary, he says:

"In securing for my subscribers such an addition to my already existing incomparable forces, at an enormous salary and at a time a business depression affecting in no small degree the attendance at all operatic and theatrical institutions, I am compelled to remind not alone my subscribers but also the opera loving public, of the necessity, if not duty, of their strongest possible support of my efforts."

Mr. Hammerstein then answers criticism of the repetition of new operas by declaring that it is necessary to give these works many times in order to cover the great outlay necessary for their production.

"Commercialism and monetary gain have never been associated with my undertaking or have ever entered into my calculations for a moment, my enthusiasm for the cause, my desire to add to the musical greatness of our city and its educational results, are the only factors prompting my position," he continues.

"I have absolutely and positively no associates of any kind; not one dollar of anybody else but mine is invested in this gigantic work."

"As wealth is computed to-day, I am not even a wealthy man. Arrayed against me, single, a solitary figure, is an institution of operatic pretensions, greater, supported and conducted by men of almost unlimited means."

"If I am instrumental in improving the standard of Grand Opera at my expense, I am entitled and have a right to demand as great a support as is accorded to any other institution."

"The existence of but one Opera House in New York can only result in retrogression of the art and bring the opera lovers into a position of servility to those who remain willing to distribute musical alms, in lieu of the maintenance of their distinguished social aspirations and exhibitions."

"Any other attitude on the part of the public is but a humiliation to me and to my artists, compelling me in future to give either none or but a short few weeks of opera in this city and divide the balance of the season between Boston, Philadelphia and Chicago, which cities are ready to furnish complete guarantees. I don't want to be 'patronized' or 'helped along.'"

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New York Trio's First Concert.

The New York Trio was scheduled to play the following program at its first chamber music concert at Mendelssohn Hall, Friday afternoon, December 27: Trio—Op. 100, E. Flat Major, F. Schubert; Sonata XII, W. A. Mozart, and Trio—Op. 50, Tschaikowsky.

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SONGS OF IRELAND SUNG IN CHICAGO

Thomas Taylor Drill's Chorus in Fine
Concert of Choral
Numbers.

CHICAGO, Dec. 23.—The Irish Choral Society, under the direction of Thomas Taylor Drill, gave its first concert of this season on Tuesday evening, in Orchestra Hall. It was the fifteenth concert of the seventh year of the existence of the organization. The object of the society is to encourage and further an interest in the ancient folk-song of the Irish nation and also to introduce modern composers of that school.

The chorus comprises eighty voices rehearsed into a fine tonal efficiency. The choral numbers were "The Low Back'd Cow," arranged by Rhys Herbert, "The Silent Land," by Harold R. White, and "O' Sullivan Mor," by Eustasio Rosales.

A novel feature of the occasion was "A Bunch of Shamrocks," by Alicia A. Needham. The soloists were Miss Sammis, Miss Johnson, Mr. Carberry and Mr. Hadley, and Miss Tracy at the piano.

Frederick Carberry, a well-known singer of Chicago, and a great favorite with the society because of his fitting interpretation of Irish melodies, sang the tenor solos with much feeling. He was in excellent voice and was warmly received. Miss Sammis sang the soprano parts with charm of expression and color. Miss Johnson, though her songs were perhaps not so attractive in composition as were the others, succeeded in giving great pleasure to her hearers by displaying an exceedingly well placed voice. Mr. Hadley, one of the finest baritones in the West, has a voice of wide range and fine quality. His solos were admirably rendered and were received with enthusiasm. C. W. B.

LEO TECKTONIUS PLAYS.

Eminent Pianist Gives Recital with
Mme. Clark-Sleight.

Leo Tecktonius, the pianist, gave a recital Wednesday night of last week at the Dutch Reformed Church in Brooklyn. Mme. Elizabeth Clarkson, the well-known vocalist, was the assisting artist. The piano numbers were the prelude from the Holberg suite of Grieg; "Wedding Day," Grieg; Nachtstück, Schumann; Barcarolle, Rubinstein; Scherzo, Mendelssohn, and three preludes, two etudes and the Grand Polonaise by Chopin.

Mr. Tecktonius left New York last Sunday for a concert tour which will keep him busy until the middle of January. His first New York recital takes place January 28 at the Waldorf-Astoria, with Wilhelm Lamping, the cellist, as assisting artist. His second recital is scheduled for March 3, in the ballroom of the Astor.

Edith De Lis, the American soprano who sang at Covent Garden during the recent opera season, has many encouraging press notices from the London critics. Her best success was made in Puccini's "Tosca."

AN AMERICAN TRAINED VOICE FOR COVENT GARDEN

Mme. Corinne Rider-Kelsey Tells "Musical America" Interviewer How a Much-Coveted Engagement Came to Her Without Solicitation—"Too Many Singers Depend Upon Their Voices, Not Their Heads," She Declares.



MME. RIDER-KELSEY AT SEBAYGO LAKE, MAINE.

"Mr. Wolfsohn says that my plaint is a new one and one heard rarely in his office, but nevertheless I was sincere when I told him not to book me for any more engagements. I don't want engagements."

The above declaration of Corinne Rider-Kelsey is indeed a singular one in this day and generation of artists who are, in the main part, scrambling for bookings as for their lives, but when she told me of it a few days ago there was no doubt she meant what she said.

To see me even for a little time Mme. Rider-Kelsey had to pause in a whirlwind trip that was to land her in Pittsburgh Friday morning in time to attend a morning rehearsal with the Pittsburgh Orchestra, and to sing at the two concerts. The singer had not had time to forget her triumph in Chicago with the Thomas Orchestra, or her successful recital in Portland, Me., when she was off to the Smoky City without opportunity for a rest at home even for a little time.

"The thought of another night on a sleeping car horrifies me, but I suppose I'm in for it. That's one of the reasons I spoke to Mr. Wolfsohn as I did. I am tired and want to rest."

"In fact I'm so tired that I'm going to Europe early in the Summer and I will be abroad for some time. I feel it is time that instead of always giving out something I should take time to absorb, as it were."

"I am to study several parts in opera and expect to make my debut in an operatic part in Covent Garden. This will be my first study outside of America."

Mme. Kelsey was asked about the story of how she came to be heard by Henry Higgins, the famous impresario of Covent Garden. The meteoric rise of the singer has long been a wonder of the music world, and many and varied are the ver-

sions of her start over the ocean. So I wanted the authentic version.

"It seems that I can't live in a normal way," said the singer. "I'm always jumping into the middle of things—just as I find myself now flying unexpectedly off to Pittsburgh."

"I had been stopping with friends in London and had been ill there. They were going to have a musicale, but I did not intend to sing at it. I didn't want to sing and I had said I wouldn't, but my hostess to whom I was indebted so much for the trouble I had caused through my illness persuaded me to do so."

"So I sang, and immediately I had finished a woman came to me as they do come sometimes gushing and saying 'Oh, charming' and all that—she was so extravagant in her praise that I wasn't paying much attention to her, but finally she said she was a good friend of Henry Higgins, and that I must sing for him. I thought little enough of that at the time but matters so arranged themselves that finally I did sing for him, and through that hearing I have my present engagement to sing at the Garden."

"I will rehearse as *Zerlina* in "Don Giovanni," *Mimi* in "La Boheme," and *Micaëla* in "Carmen." This all seems strange when I remember that I really tried to avoid singing for Mr. Higgins. Why, I had German money in my purse and was all ready to leave London when I was finally persuaded to go to him. I told him I had never acted but that I'd manage to learn—and—well, I've got the contract now. As I've said, I'm apt to do things in ways out of the normal."

"My voice is altogether an American product. I was born with a natural voice and I want it to last. That is why I do not want too many engagements while it is, so to speak, new. I do not want to sing myself out, as it were, before my time."

"Too many singers to-day seem to depend altogether upon their voices and too little on their heads in their work. To make an impression, brains are necessary as a voice, and as you know the consummate



MME. RIDER-KELSEY AT POCANO.

artist who is not content to strive to develop nothing but her voice, makes a far greater impression even though her voice be not so large, than another who merely knows how to evoke tones, be they never so powerful or sweet. Just because I was born with a voice is no reason why I should not strive for cultivation in other directions.

"I owe much to my teachers—in fact I may say that they did everything for me. One teacher nearly ruined my voice and it took another three years to cure the effects of his erroneous teaching."

Mme. Rider-Kelsey's apartments in the Clendenen on One Hundred and Third street are surely possessive of a musical atmosphere with their pictures of musicians and bust-laden piano, but she showed me pictures that evidenced the fact that she has other interests. She began to use a gun while visiting friends not long ago, and soon she needs must have a gun of her own. And more than once she has been "snap shotted" as she stood in rather belligerent mood with her "trustworthy weapon."

LEE.

Paul Schmedes, the Danish tenor, sang a group of songs in Esperanto at his last London recital. The *Daily Telegraph* remarks that though "Rondedanco" is not so very unlike "Round dance," still the initiated might easily fail to translate "Kaj de koroj kiuj batis" as "And heavy beating hearts." On the other hand, "Car la tero estas laca" should present no formidable difficulties to anyone conversant with French. Whether it is easy to sing is another matter. An opera of Wagnerian length in Esperanto would solve the question. For that matter, why not the "Ring?"

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CINCINNATI MUSICAL ART SOCIETY SINGS

Edwin W. Glover's Chorus Heard in Concert—Other News of Musical Events.

CINCINNATI, O., Dec. 23.—The event of prime importance to Cincinnati concert-goers during the past week was the first concert of the Musical Art Society under the direction of Edwin W. Glover, which was given in the Auditorium Thursday evening. This marks the beginning of the second season of this organization, and the personnel includes only the very best Cincinnati singers. The Society was assisted by the boys' choir from the church of Our Saviour and a selected orchestra of twenty-five musicians, with Henry Froelich as concertmaster.

The assisting soloists were Mary Conrey, the well-known coloratura soprano, in the Gorno number; Virginia Gottlieb, John Hoffmann and Gilbert Schramm in the Bach cantata. The program included "Pater Noster," Palestrina; "Tenebrae Factae Sunt," Palestrina; "Alla Trinita," arranged by Burney; "Crucifixus," Lotti; hymn, "Adore te Devote," Corno; cantata, "O Light Everlasting," Bach; "Ave Maria Stella," Grieg; "Cherubim Song," No. 7, Bortnyansky; "The Bells of St. Michael's Tower," Knyvett-Stewart; One Hundred and Thirty-seventh Psalm, Liszt, and "Tafelied," Brahms.

It is to be hoped that the Musical Art Society may be counted upon as a permanent factor in Cincinnati musical life for the value of work of this kind cannot be over-estimated.

Another splendid affair was given at Miss Baur's Conservatory of Music last Monday evening, by Douglas Boxall, pianist; Bernard Sturm, violinist; and Julius Sturm, 'celist. The performance gave ample proof of the musicianship of these artists and their ensemble work was particularly commendable.

Mary Conrey, the young coloratura soprano, who was selected by Mr. Van der Stucken as understudy to Mme. Galski at the last May Festival, is much in demand this season for oratorio and recital engagements and is forced to devote her time almost entirely to her outside engagements.

Locally there will be little of consequence until the coming of Mr. Paderewski on January 4. Unfortunately, the "Messiah" will not be given in Cincinnati this season.

F. E. E.

Mrs. Osborn as "Mme. Butterfly."

BERLIN, Dec. 21.—It is reported from Leipzig that Mrs. Tenny Osborn, wife of the Consul, has made a successful appearance as Mme. Butterfly in the opera of that name.

MUSIC IN ST. LOUIS.

Milan Opera Co. Made a Favorable Impression Last Week.

ST. LOUIS, Mo., Dec. 23.—When the Milan Opera Co. left here Saturday night it as good as had a guarantee in its pocket that, when it would come again next year, it would do a fine business. The second week of the engagement was much better than the first, and the critics praised it up to the sky every day. It is an excellent company from the top down, but needs help in front of the house, an exploiting manager in the cities in which it is unknown.

The third regular Symphony Concert will take place Thursday night, with Francis MacMillan as the soloist. The closing concert of the year will be Handel's "Messiah" with the old Symphony chorus and some reinforcements from other singing clubs on the stage, and the old and tried soloists doing over again the work of previous years. Max Zach has been most agreeable to this arrangement, in fact the better St. Louisans come to know this new music power the better they like him. After the musicfulness of last week and the frolicsome echoes of this week, there will be a dearth in the first week of January, until Paderewski comes January 8 to wake us up again and start a new gait. The second half of the winter season promises to be equally as prolific of good music as was the first.

E. H.

MARY GARDEN'S ILLNESS.

Singer Unable to Appear in "Louise" at the Manhattan Before Next Friday.

Mary Garden, who was to have sung the title rôle in Charpentier's "Louise" in the American premiere of this opera scheduled for Friday of last week, fell victim to a severe attack of influenza the day before and the performance had to be postponed.

Miss Garden was keenly disappointed as she realized the financial loss the postponement would mean to Mr. Hammerstein, since no novelty produced in New York in late years has aroused more interest than the promised opportunity to hear "Louise."

At first it was announced that the opera would be given this Friday, but during the week Miss Garden's physician declared the singer would not be able to appear before next week. A rest of a few days in Atlantic City has been arranged and it is now expected that the work will be given Friday with Miss Garden in the part she has sung with so much success in Paris.

Blind Pianist to Give Recital.

BOSTON, Dec. 23.—François Weaver, the talented blind pianist, who is under the management of W. S. Bigelow, Jr., will play in recital in Jordan Hall January 20. Mr. Weaver played with much success at the Jamestown Exposition last Fall and has played a number of concert engagements already this season.

D. L. L.

AMERICAN PIANIST'S PHILADELPHIA DEBUT

Ethel Altemus Well Received at Orchestra's Latest Set of Concerts.

PHILADELPHIA, Dec. 23.—The American début of Ethel Altemus, the young Philadelphia pianist, who has just returned from abroad, was made at the Philadelphia Orchestra's concerts on the 20th and 21st. Miss Altemus created a very favorable impression. Her sincerity of purpose, fluent technique and sympathetic interpretation won her hearty applause and unstinted praise. Her rendering of Saint-Saëns's Concerto in G Minor was indeed brilliant, and there was no mistaking the fact that she knew the composition thoroughly.

Max Reger's "Variations and Fugue on a Merry Theme," by Jos. Adam Hiller, was the chief attraction on the program so far as the orchestra was concerned. It was the first performance of this work in America. While melodious and possessing some musical charm, it is somewhat tedious and a little too long drawn out. It must be said that the orchestra was not at fault in its interpretation, so that which was lacking is in the work itself.

Wagner's overture to the "Flying Dutchman," and Liszt's Hungarian Rhapsody, No. 1, the remaining numbers were both brilliantly played.

At this week's concerts, Maurits Leefson, of this city, will be the soloist. Mr. Leefson is too well known to need any introduction to Philadelphia audiences. As a pianist he ranks among the best and he has won some fame as a composer. Aside from his teaching he has held, for several years, the conductorship of the Fortnightly Club, hence his selection as soloist for this week's concerts is a well deserved recognition of his merit. He will play the Saint-Saëns Concerto in F Major, No. 5, Opus 103. The orchestra numbers will be the overture to "Midsummer Night's Dream," Mendelssohn, the Peer Gynt Suite, Grieg and the overture to "Benvenuto Chaliapine," Berlioz.

S. T. R.

William Harper as Conductor.

APPLETON, Wis., Dec. 23.—William Harper, the New York basso, now instructor of the voice at Lawrence University Conservatory, added another triumph to his already long list since coming to Wisconsin, through his able direction of the University Choral Club of fifty voices in a concert last Wednesday. Mrs. Genevieve Clark-Wilson, of New York, was the soprano soloist, and Prof. John Seaman Ganes, director of the school of expression, was baritone soloist.

M. N. S.

"THE MESSIAH" IN BOSTON.

Handel and Haydn Society Presents Well-Known Soloists.

BOSTON, Dec. 23.—The Handel and Haydn Society, Emil Mollenhauer conductor, gave the first concert in its ninety-third season last evening in Symphony Hall. Handel's "The Messiah" was sung and the work of the chorus was excellent.

The soloists were Harriett Eudora Barrows, soprano; Dorothy McTaggart Miller, contralto; Dan Beddoe, tenor, and Oscar Hunting, bass. H. G. Tucker was organist and the society was assisted by the Boston Festival Orchestra. The oratorio will be repeated Wednesday, Christmas evening, at which time Mrs. Florence Mulford, contralto; Mrs. Corinne Rider-Kelsey, soprano; Mr. Beddoe, tenor, and Tom Daniel, bass, will be the soloists.

D. L. L.

A "MERRY WIDOW" WARNING.

Henry W. Savage's Lawyers Say He Has All American Rights of Operetta.

From the attorneys of Henry W. Savage a warning has been sent, addressed "to all theatrical managers and operatic managers, agents and artists," in which they are informed in large type that all the rights of production in all languages of "The Merry Widow" are invested solely for the United States and Canada in Mr. Savage.

It is also emphatically stated that any one who presents the whole or any part of the operetta without having obtained Mr. Savage's permission will be prosecuted.

Kaiser Honors Charles H. Steinway.

In recognition of his services to music and art, Emperor William has conferred the Prussian Order of the Red Eagle upon Charles H. Steinway, as head of the piano house of Steinway & Sons. The new decoration is the second to be bestowed upon a member of the house of Steinway by the German Emperor—the first having been awarded to William Steinway in 1893. In addition to the Prussian order, Charles H. Steinway has received the Cross of the Legion of Honor from France; the Order of the Liakat from the Sultan of Turkey, and the Order of the Lion and the Sun from the Shah of Persia.

Edith Castle in Providence, R. I.

BOSTON, Dec. 24.—Edith Castle, the well-known Boston contralto, sang with much success as soloist in a production of Dubois's "Paradise Lost," given by the Arion Society, Jules Jordan conductor, in Providence, R. I., last Wednesday evening. Miss Castle's work was thoroughly artistic and she received hearty applause from a large audience.

D. L. L.

Mrs. J. A. Robinson, a prominent teacher of singing in Denver, Col., is at present in New York for a month's special course of study with Victor Harris.

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HOFMANN GIVES HIS THIRD CARNEGIE HALL RECITAL

New York Hears Him Play Chopin's Sonata in B Minor and Charming Morceau by Stojowski.

Josef Hofmann reached the record of three Carnegie Hall recitals within a little over two months in New York on Thursday afternoon of last week, and such is the popularity of this pianist that the large auditorium was once more well filled despite the many distracting outside influences of the week before Christmas.

This was the program:

Prelude and Fugue, E minor.....Mendelssohn
Vecchio Menuetto.....Sgambati
Sonata Appassionata, op. 57.....Beethoven
Barcarolle, G minor.....Rachmaninoff
Orientale.....Stojowski
Au Jardin.....Balakireff
La Tempete.....Liaouloff
Sonata, B minor, op. 58.....Chopin
Magic Fire
Winterstürme from "Die Walküre".....Wagner-Liszt
Tannhäuser Overture.....Wagner-Liszt

All the characteristics of Mr. Hofmann's art that have commanded so much unqualified admiration on his previous appearances were again conspicuous in the playing of this program, and he kept his audience keyed up to a high pitch of enthusiasm. His choice of numbers, in which his friendly attitude towards Russian composers was again to be noted, contained something for every taste, but his most imposing playing was done in the Beethoven "Appassionata" and Chopin's B minor Sonata, which is generally neglected in favor of its companion in B flat minor, also in the Wagner-Liszt transcription, notably his familiar "war horse," the overture to "Tannhäuser."

In all of his numbers he once more delighted his hearers with his varied beauty of tone, poetic imagery and brilliantly worked up climaxes. Of the smaller compositions played the "Orientale" of Sigismund Stojowski, the Polish pianist and composer now residing in New York, proved to be a work of especial charm and effectiveness.

Kneisel Quartet in Philadelphia.

PHILADELPHIA, Dec. 23.—A very interesting program was heard at the second concert of the Kneisel Quartet, Monday. The Smetana quartet, "Aus Meinen Leben," was perhaps the least effective. This, however, was not due to its interpretation by the Kneisel players, but to the character of the work itself, which lacked the symmetry and poetic feeling of the other numbers—Bach's G Minor Quartet and Caeser Franck's Quartet in D Major, of which two movements, the Larghetto and Scherzo, were heard. The rendering of the program was truly artistic, and all that could be desired in the way of sympathetic feeling, technique and musical significance was evident.

S. T. R.

BUFFALO'S GUIDO CHORUS

Male Singing Society is Composed of City's Leading Church Soloists—Seth Clark the Conductor.

BUFFALO, N. Y., Dec. 23.—The most popular concerts this season in Buffalo are those given by the Guido Chorus, a male singing society, under the direction of Seth Clark. Mr. Clark is organist and choir-master of Trinity Church. The Guido Chorus includes ninety men, picked singers from the ranks of church choirs. The voices are fine, and the musical knowledge of the men is sufficient to insure good tone production, quickness in reading and easy mastery of technical difficulties.

The Guido Chorus is now beginning its



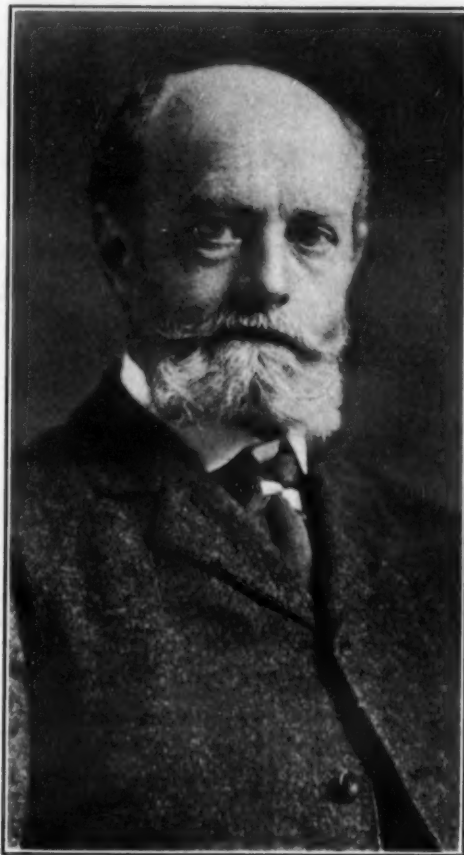
SETH CLARK.

Conductor of the Guido Chorus, of Buffalo.

fourth season under most favorable auspices, both artistically and financially. Within five days after the opening of its season ticket sale this month over \$3,000 had been paid in, a sale unprecedented in the history of any local organization in this city.

The first concert of the Guido Chorus,

Goethe's ideal of listening to music "with closed eyes" will, in a measure, be realized by a London audience next month when Joseph Holbrooke's dramatic symphony, which was inspired by Herbert Trench's thoughts on human immortality, as embodied in his poem, "Apollo and the Seaman," is given by the New Symphony Orchestra in a completely darkened auditorium, that the orchestra will be invisible,



DR. MATTHEW D. MANN.

President of the Guido Chorus, of Buffalo.

on December 12, was a brilliant success. The singing of the chorus was beautiful and finished in the highest degree, arousing hearty enthusiasm on the part of the immense audience in Convention Hall. Mme. Adelaide Norwood, soprano, assisted the Guido Chorus, receiving cordial approval for her voice and work.

Four men who have been instrumental in bringing the Guido Chorus to its present perfection and prosperity are Mr. Clark, director; Dr. Matthew D. Mann, president; Charles C. Grein, chairman of the publicity committee, and Godfrey Morgan, financial secretary. Mr. Morgan is a son of the famous organist, the late George W. Morgan, and a brother of Maud Morgan, the harpist, of New York.

M. H.

and that the words of the poem which the composer has set himself to illustrate will, as the music unfolds itself, be thrown on an illuminated screen at the back of the platform.

The premiere of Isidore de Lara's new opera, "Soléa," took place in Cologne last week.

HERBERT WITHERSPOON IN A BOSTON SONG RECITAL

Bertha Wesselhoeft Swift, a Local Artist, Unable to Sing Because of Illness.

BOSTON, Dec. 23.—Owing to a severe cold, Bertha Wesselhoeft Swift was unable to take part in a joint recital with Herbert Witherspoon, the well-known New York bass, at a recital in Chickering Hall, last Wednesday evening. Miss Swift is a soprano and has been located in Boston for some time. She has been very successful whenever she has appeared here, and on this, her first engagement at a Boston recital this season, she was unfortunate in being ill.

The entire program was given by Mr. Witherspoon, who sang: Bach's "Gute Nacht," Beethoven's "In Questa Tomba," Schubert's "Frühlingstraum" and "Gruppe aus dem Tartarus," Schumann's "Wer machte Dich" and "Der Knabe mit dem Wunderhorn," Strauss' "Im Spaetboot," Davidoff's Russian Melody, Koechlin's "Si Tu le Veux," Perne's "Les Trois Chansons" and "Trois Petits Chats Blancs," Bizet's "Le Gascon," songs by Chadwick, Sidney Homer, H. Lane Wilson, and a group of old melodies.

Mr. Witherspoon has a voice of good range, pleasing in its upper register and resonant in its middle and lower registers. He was in excellent form at this recital and gave his audience much pleasure. His interpretation was irreproachable and he made a strong impression on his audience in many of his numbers, particularly the song by Davidoff, which he sang with dramatic intensity. He was obliged to repeat several of the numbers. The audience was of good size and particularly applauding.

D. L. L.

Boston Orchestra in New York.

The third pair of Boston Symphony concerts in New York, will be given in Carnegie Hall, on Thursday evening, January 9, and Saturday afternoon, January 11. On Thursday evening, the solo artist will be Teresa Carreño, who will play MacDowell's second concerto for pianoforte. On Saturday afternoon Carl Wendling, concertmaster pro tem of the orchestra, will make his debut in New York as soloist. He will probably play Mozart's concerto for violin, in A major.

An Endorsement from 'Frisco.

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MME. SAMAROFF'S PLUCK.

Wades Through Mud in Rainstorm to Keep Concert Engagement.

Olga Samaroff is telling of an odd experience she lately had. She was scheduled to give a recital at a women's school in the Middle West. By some mischance her piano failed to show up. By another mischance her trunk went astray, and her third mischance was when she arrived at the little town after dark in a pouring rain there was absolutely no cab, carriage or bus—not even the village express wagon—nothing but a sea of mud.

Mme. Samaroff and her mother, who was with her, took counsel with the railroad agent and got no comfort from him. Then learning that the school was only half a mile away, she hired a stray boy to carry her luggage, and the two women, with a protector four and a half feet tall, started for the school.

They were wet, not to say muddy, when they reached their destination, but the welcome they got was a warm one. Mme. Samaroff wanted to beg off and come some other time, but the students were all ready for her, and if she would play on an upright piano everybody would be satisfied. Some dry clothes were found for her, and in borrowed clothes at an upright piano she played through her program, and then added as much again, for good measure, after which the floor was cleared and everybody danced, Mme. Samaroff being distinctly the belle of the ball.

Bright and early the next morning, C. A. Ellis, Mme. Samaroff's manager, received in Boston a telegram asking him to make another date for her in this school before the end of the season.

To Give New Sibelius Symphony.

Chief of the orchestral novelties to be offered at the next Russian Symphony Concert of Thursday evening, January 16, at Carnegie Hall, will be the third symphony of Jean Sibelius. This Finnish composer has been recognized in the past few seasons in New York as one of the distinct and serious musical personalities of the day. Sibelius's name has appeared several times in New York's concert rooms. His overture, "Karelia," tone poem, "Finlandia," and his music to "King Christian," have been played by Modest Altschuler and his orchestra. It was during Mr. Altschuler's visit to Russia last Summer that he arranged to obtain Sibelius's latest work, his third symphony for the Russian Symphony Society's present New York season.

Bruno Oscar Klein's Quintet.

Bruno Oscar Klein's unique composition, a quintet for piano, soprano, violin, cello and horn, was produced by the Manuscript Society concert, in Philadelphia, recently. This is one of the first works in which the voice is introduced into chamber music. Perley Dunn Aldrich sang several songs of the same composer.

YOUNG MICHIGAN SINGER ENTERTAINS PARISIANS

Gail Gardner Appears in French Metropolis After Winning Laurels in Germany.



GAIL GARDNER.

An American Singer Who is Appearing With Success in Paris.

PARIS, Dec. 21.—A young American singer who has appeared in Paris after most gratifying successes in Germany, is Gail Gardner, of Manistee, Michigan. Miss Gardner is one of the young artists who deserve attention, not only because of what she has done, but because of the certain future which belongs to such a voice as hers. She is now coaching on songs and French diction with De Reszké and Mme. Challet-Vicq and will make her Paris debut in April in one of the large concert halls, with the assistance of Mlle. Thérèse Chaigneau. She is giving some previous programs, however, at the well-known salons and clubs of this city, having sung last Sunday at the American Art Students' Club, of which Mrs. Whitelaw Reid is the founder.

Miss Gardner appeared in almost all the important diplomatic and social salons of Berlin last year, making her official German debut in recital at Hamburg. For some years, before coming abroad, she was soloist at the Church of the Ascension. A mezzo-soprano voice of great fullness and warmth, unerring taste, a musical sense that is instinctive and exquisite, and an exceptional personality and mental equipment, are the elements of Miss Gardner's individuality. LOUISE LLEWELLYN.

SCHUMANN-HEINK, SOLOIST,

She Will Appear at Next New York Symphony Concerts.

The New York Symphony Society announces Mme. Schumann-Heink as the soloist at the subscription concerts on Saturday evening, December 28, and Sunday afternoon, December 29, at Carnegie Hall. These will be Mme. Schumann-Heink's first public appearances in New York this season.

The orchestral numbers which Mr. Damrosch announces for the orchestra include Liszt's three symphonic poems, which are entitled "A Faust Symphony," the three movements depicting, respectively, Faust, Gretchen and Mephistopheles, the work being based on these characters of Goethe's tragedy. Mme. Schumann-Heink will sing the Brahms Rhapsody for solo voice and male chorus, and Adriano's aria, "Gerechter Gott" from the second act of "Rienzi." The chorus, which appears also in the last movement of the "Faust Symphony," will be that directed by Elliott Schenck in Jersey City.

The "Faust Symphony" was first produced by Dr. Leopold Damrosch in Breslau, Germany, on February 25, 1864. Its second performance was given under his direction at the concert of the Symphony Society on March 7 and 8, 1884.

MONTREAL STUDENTS PERFORM.

Excellent Concert Given by McGill University Pupils.

MONTREAL, Dec. 20.—The first students' concert in the Royal Victoria College was given by the McGill University Conservatorium of Music last evening and proved to be one of the most interesting yet given by that institution since its foundation. The large hall was filled with an audience that showed its appreciation by its cheerful applause and by remaining to the very end of the concert. A song by Chadwick and three concert studies by MacDowell were the features of the program that included works of Bach, Mozart, Meyer Helmund, Schutt, Chopin, Haydn, Gounod, Grieg and others.

The pianoforte numbers were played by Mary Johnson, Rose Saint-Arnaud and Ida Sénécal, pupils of M. Letondal; Isabel Forbes and Beatrice Donnelly, pupils of Miss Lichtenstein; Nellie V. McNaught, pupil of Mrs. Richardson. The vocalists were Mildred Corneil, Mrs. Emma Elliott and Frederick Carter, pupils of Miss Lichtenstein; Hazel Sinn, pupil of Miss Moylan and winner of the Gibb exhibition. Master Yves Lamontagne, pupil of M. Labelle and winner of the scholarship presented by Angus Hooper, gave a cello solo, and Mabel Sawyer rendered two cornet solos. She is a pupil of T. Van der Meerschen. Miss Lichtenstein, vice-director of the Conservatorium, accompanied in a most finished manner. C. O. L.

ACTIVITIES OF MUSIC CLUBS IN NATIONAL FEDERATION

News of Societies in Memphis, Tenn., Cleveland, O., Lexington, Miss., and Other Cities.

MEMPHIS, TENN., Dec. 23.—The following announcements were given out to-day by press secretary of the National Federation of Musical Clubs:

The Beethoven Club, of Memphis, celebrated the anniversary of the birth of the composer whose name it bears with an interesting musical program given in Beethoven Hall in the Woman's Building, December 16.

The Rubinstein Club, of Cleveland, Ohio, is doing splendid work this season, with Mrs. Seabury Ford as musical director. The club has more than two hundred names on its membership list, and the year book shows much good work planned.

The Choral Club, of Lexington, Miss., will give the entire year to the study of Verdi and Schubert. This club has a membership of only twenty-six, with an official staff of seven members. It has been federated since the beginning of the year, but is prompt in making report of its work and gives every evidence of great activity.

The Matinée Musical, of Indianapolis, Ind., has for its officers this season the following: Mrs. A. M. Robertson, president; Mrs. A. G. Cox, vice-president; Mrs. W. C. Lyon, recording secretary; Mrs. Charles Brown, corresponding secretary; Mrs. Adeline Branham, treasurer, and Sara Meigs, librarian.

The Topeka, Kan., Music Club is entering on its twentieth year. Ellen Parkhurst is the president. The club meets twice each month and is making rapid progress in the musical development of its members.

The Amateur Musical Club, of Memphis, afforded the music-loving public of this city the opportunity of hearing one of America's foremost pianists, William Sherwood, who appeared under its auspices on December 10 at Beethoven Hall, in the Woman's Building. Mr. Sherwood is an artist of rare quality and his selections proved a treat of pianistic excellence. His place as a leader among American pianists has been worthily won. N. N. O.

Scotti's Money Stolen in Quaker City.

Antonio Scotti's dressing room at the Academy of Music in Philadelphia was rifled during the performance of "Madama Butterfly" there a week ago Tuesday. Tullio Voghera, one of the assistant conductors of the Metropolitan Opera Company, had left his fur coat in the room, and that was stolen, as well as all the money in Signor Scotti's trousers.

At the fourth Philharmonic Concert in Leipzig Hans Winderstein introduced portions of Jean Sibelius's music to Jänefeld's poem "Kuolema."

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NEW YORK, SATURDAY, DECEMBER 28, 1907

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THE PHILHARMONIC.

There appears to be some dissatisfaction
among the old subscribers to the Phil-
harmonic with regard to the performances
of this time-honored orchestra. This dis-
satisfaction dates back several years. One
of the results was the engagement of Mr.
Safonoff as leader, at a large salary, but
it appears that the dissatisfaction con-
tinues. One old subscriber writes to the
Evening Post, complaining particularly
with regard to the programs, which had
already been criticised in that paper.

The trouble with the Philharmonic is
natural to an organization of its kind.
Members in the course of time grow old.
Shall they be asked to resign? If so, who
is to ask them? The conductor?

With regard to the programs given by
M. Safonoff, the criticism to which they
have been subjected seems well founded.

PARIS NO PLACE FOR WOMEN ALONE.

Mona Martinsen, a young American
sculptress of talent, who has just come
from Paris, states in an interview in the
Herald that "the artistic atmosphere of the
French capital is in a state of absolute de-
cadence." In the course of the interview
she also said: "I would not go
to Paris again alone for anything in the
world. I would never care to endure

again the experiences of that first year.
The second year, my mother and brother
went over, and they have been with me
since. I may say frankly that if I had a
daughter, I would never send her to Paris
alone to study." In any discussion of this
charge it must be remembered that no
Frenchman would permit his daughter or
sister to go about unattended as American
girls are accustomed to go at home. The
freedom to which the American girl is ac-
customed in her own country is neither en-
dorsed nor understood in Europe.

A woman, especially a young and pretty
one, should always respect the customs of
the country to which she goes. Then she
will not be misunderstood.

MR. HAMMERSTEIN'S APPEAL.

The appeal issued to his subscribers by
Oscar Hammerstein this week is charac-
teristic of the man. He has taken the pub-
lic into his confidence and his request for
better support deserves a hearty response.
He is right in saying that the production
of operatic novelties is an expensive and
risky undertaking, and as the musical de-
velopment of the community depends, to
some extent, upon the opportunity to hear
the best efforts of modern composers, it is
right and just that the opera-going and
music-loving public should give patronage
and encouragement to the man who is
courageous enough to defy tradition as
this new impresario has done. Circum-
stances have been against Mr. Hammer-
stein and it is generally admitted that con-
ditions are rather precarious around the
Thirty-fourth street opera house. It is
to be hoped that the tide will turn
and that sufficient support will be given
Mr. Hammerstein to enable him to fulfill
the elaborate arrangements he has made
for the present season.

MR. BRISBANE AND CRITICISM.

Arthur Brisbane, whose editorials in
the *New York Evening Journal* are
laughed at by some and read carefully by
many, has expressed, with frequent inter-
mittent use of bold-face capital letters, his
views on criticism—human, dramatic and
musical.

"The professional critic begins as a nu-
isance and ends usually as a conceited don-
key," says Mr. Hearst's brilliant editor-in-
chief. "The dramatic, musical and literary
critics stand out prominent among all self-
satisfied donkeys.

"Managers, playwrights, actors and act-
resses do at least the best they can. They
work long hours, they study, they take
pains, they think things over. They do
what they can to please, amuse or elevate
the public. And they hope for a reward.

"The self-sufficient fatuous critic arrives.
His aim is not to 'build up by constructive
criticism.' His object is to make the world
see what a wonderfully brilliant, satirical
critic he is. He belittles the effort of hard-
working people. He discourages those that
need encouragement and judicious praise."

Mr. Brisbane makes it clear that what he
says of the drama in this connection, ap-
plies with equal significance to music. The
New York reading public—or, rather, that
small portion of it that reads musical and
dramatic criticism—will appreciate some of
the truths hit upon in his statements.

Criticism should be constructive, but
there are few critics capable of making it
so. They cover their ignorance with satiri-
cal, flippant expression. A striking example
of this occurred not long ago, when the
music critic of one of New York's leading
dailies sent a reporter to "cover" a recital
in Mendelssohn Hall. The critic himself
had to attend the opera. The recital was
given by a singer of acknowledged stand-
ing and worth, who, besides advancing con-
siderable hard-earned cash to secure a
favorable public hearing, had spent months
in preparing for the event. The recital was
voted a success by those who attended and
the young artist's work was applauded be-
cause it was unquestionably of a meritor-
ious order.

The reporter who "covered" the recital
wrote about six lines, describing the pro-
gram and by way of criticism concluded,
"There was much more applause than was
necessary." That is destructive criticism.
It helps no one, saves no one's feelings,
teaches nothing and doesn't even entertain
the casual reader. Had this same reporter
been sufficiently versed in musical art he
might have found many good things to say
about the performance in question. But,
knowing nothing about the subject he hid
his lack of knowledge by an attempt to be
"smart."

At the same time, it would be foolish
to assume that all effort in music or the
other arts, is deserving of unqualified
praise. If such were the case criticism
would lose its value and inferior or medio-
cre artists would be claiming the distinc-
tion of the great. But it is not necessary
to show shortcomings through insults.

Colonel Henry Mapleson, the London
impresario, will figure conspicuously in the
selection of a successor to Heinrich Conried
—when the time comes for the latter's res-
ignation. The *New York* papers have not
mentioned his name in the contest, as it is
generally believed that Ernest Goerlitz, Tito
Riccardi, C. A. Ellis and Andreas Dippel
are the most likely candidates. *MUSICAL*
AMERICA, however, has positive information
to the effect that Colonel Mapleson was of-
fered the directorship of the Metropolitan
last Spring when it was feared that Mr.
Conried's failing health would make it im-
possible for him to continue in office. The
latter's determination to complete his con-
tract completely changed the plans of the
Board of Directors.

George von Hülse, director general of
the Kaiser's royal operas in Berlin and
Wiesbaden, discussing Europe's loss of
operatic stars as a result of the greater
remuneration offered in America, says: "I
have not the slightest complaint to make of
singers for harking to the siren song of
the American dollar. * * * In the mind
of every singer, however great, lingers the
haunting fear of losing his voice before his
'rainy day fund' shall be piled up. America,
with its stupendous salaries, offers a quick
and sure insurance policy against this
nightmare. It is this passion for provision
against the unknown future which tempts
singers across the ocean. Until we shall
be able to hold out similar opportunities
in Europe I can't conceive of any means
that will be effective to counteract this
psychological attraction."

Is Caruso Losing Ground?

(From the *N. Y. Evening Post* of December 20.)

Is Caruso's popularity on the wane? Last
evening, in front of the Metropolitan Opera
House, a speculator was offering \$5 seats
for \$2. The house was by no means full;
there were many empty seats in the upper
parts, and there was only one row of
"standees" instead of the four or five rows
of other seasons. There was an offensive
claque in the house, too; a claque which
broke into the music on the slightest pro-
vocation after Caruso had sung a few bars.
In two cases while Mme. Cavalieri was
still singing.

Yet there is reason to believe that Caruso
is as popular as ever. That he needs no
claque was shown by the enthusiasm with
which he was applauded with his compan-
ion at the end of the second act. If the
house was not crowded, the financial situa-
tion was no doubt partly responsible; all
musical enterprises except the Paderewski
concerts have suffered therefrom. The op-
era "Fedora," chosen for performance last
night also was to blame. It was brought
out last year, and did not win many ad-
mirers.

Many Subscribers in Sedalia, Mo.

To the Editor of *MUSICAL AMERICA*:
Enclosed please find \$2.00 for the re-
newal of your valuable paper, which is not
a cent too much for the information it
gives. It is the best publication of its
kind in the country and I could not get
along without it. It keeps our club in
touch with what is going on and as a
member of our Public Library Board, I
have had it placed in the reading room
of our Carnegie Library. Aside from this,
you must have nearly a hundred subscrib-
ers in and around Sedalia—so you see
MUSICAL AMERICA is appreciated in our
little Western town.

HELEN G. STEELE.

SEDALIA, Mo.

PERSONALITIES



George Lucas as "Vasco di Gama"

A new-comer at the Metropolitan
Opera House this season is George
Lucas, a French tenor, who was en-
gaged for the rôles hitherto sung by
Jacques Bars. Although he has had lit-
tle opportunity as yet for the display
of his ability, he has proven himself a
capable artist.

Van Eweyk.—Arthur Van Eweyk, the
Milwaukee baritone, who has been a resi-
dent of Berlin for the last seven or eight
years, is a conspicuous figure in the con-
cert life of the German capital again this
season. Besides being in demand as a
soloist for recital work, concert and ora-
torio performances, he is associated with
Jeannette Grumbacher de Jong, Julia Culp
and Paul Reimers in a vocal quartet that
has won marked favor.

Farrar.—"One fallacy of students of
singing is the slavish devotion to exercises,"
says Geraldine Farrar. "In preference to
five hours of practice every day I say four
hours of thought and one hour of practice.
You accomplish far more that way, and
the wear and tear on that most delicate
organ, the human voice, is minimized."

Charpentier.—Gustave Charpentier,
composer of "Louise," the latest novelty
to be produced at the Manhattan, is said
to be the victim of a mental malady that
may prevent him from accomplishing any-
thing more.

Sammarco.—Mario Sammarco, the
young Italian baritone, at the Manhattan,
has two new rôles for this season, *Carlo*
Gerard in Giordano's "Andrea Chenier," a
part he created in Milan, and *Glebi*, in the
same composer's "Siberia." Before leaving
London a few weeks ago he signed a con-
tract to sing for six months in the year at
Covent Garden. He is due there again in
April at the close of the Manhattan season.

Van Dyck.—Ernest Van Dyck, the
Belgian tenor, has just been promoted to
the rank of officer of the Order of Leo-
pold.

Tetrazzini.—Luisa Tetrazzini, the Ital-
ian soprano, for whose first appearance in
New York on January 15, in "La Traviata,"
the Manhattan is being rapidly sold out, is
described as of medium stature, with fair
hair, shot with a golden tinge and large,
expressive eyes, the face, if not beautiful,
being at any rate highly intellectual. She
is of what is called a comfortable build, her
movements are graceful and alert, she is
vivacious and talkative and she is possessed
of that subtle quality commonly termed
"sympathetic."

Carreno.—Teresita Tagliapietra Car-
reño, the gifted daughter of the famous
pianist, Teresa Carreño, now touring this
country, is appearing in a series of con-
certs in Australia and New Zealand with
her husband, Mr. Blois, the young English
tenor.

Saecker.—Ada Saecker, who sang the
rôle of *Kate Pinkerton* in Henry W. Sav-
age's "Madam Butterfly" production last
season, recently made her European début
in Erlangen, Germany, as *Azucena*.

Garden.—Mary Garden's sister is
studying singing, encouraged by the suc-
cess of her gifted relative. She is said to
have a pleasing soprano voice.

ECHOES OF MUSIC ABROAD

WHETHER producers of operas of which the exclusive rights of performance have lapsed so far as the music is concerned, though the use of the text is still protected, should still be compelled to pay royalties to the librettist or his heirs, has been fought out in the German courts lately. "Carmen" was the bone of contention in the first case, which was decided against the publishers by the lower courts. The higher courts, however, conferring on a parallel case, namely Meyerbeer's "L'Africaine," the text of which, as that of "Carmen," is protected for thirty years yet to come, have reversed the first decision.

According to the official verdict, because the music of an opera is free, it does not necessarily follow that the text likewise is free. Hereafter, therefore, in the production of so-called "free" works, the permission of the librettist or his successors must first be secured and royalties must be paid them so long as the text is legally protected.

DIFFICULTIES galore confront the singers who undertake Richard Strauss's new choral work for three choirs and orchestra, "Bardengesang," but, according to Dr. Otto Lessmann, the Berlin critic, to a well trained body of choristers ambitious to master them, the game is well worth the candle.

The "Bards' Song" is described as a vocal battle picture of such extreme realism, but at the same time, such seizing power that in comparison with it earlier battle music such as Beethoven, for instance, has given with only instrumental means in his "Battle of Vittoria," seems like a cradle song. The choral part is supported and enhanced by an elaborate orchestral score, while the motives of the beginning and progress of the battle and the final victory of the Germanic tribes over Rome are of almost tangible descriptiveness.

The work was sung by the Berliner Liedertafel the other day at its first concert in the Philharmonic in Germany's capital. Another novelty sung at the same concert was "Das Herz des Douglas," a ballade for male chorus, tenor and baritone solo and orchestra, by Friedrich Hegar, who made the journey from Zürich to Berlin especially to conduct it. Hegar belongs to those composers "who have earnestly endeavored to rescue male chorus singing from the beer-hall atmosphere and establish it on a high artistic basis." "The Heart of Douglas" is regarded as an important addition to the available repertoire of the Männerchor.

AUSTRALIAN musicians have been agitating for the official adoption of normal pitch. A committee of the leading lights in Victoria's music world recently waited upon the Minister of Education to urge that throughout the schools and institutions of their city pianofortes should be tuned and vocal studies conducted at the standard pitch of Europe. As soon as Mme. Melba became aware of the movement she wrote to the committee, expressing high approval of it, and saying: "It is quite impossible to sing certain works unless the normal pitch is used; so to help your scheme I enclose \$250, with the hope that very soon there will be nothing but normal pitch all over Australia."

It would seem that the Australians' Minister of Education is a man of some musical inclinations—whether real or imaginary is not to the point—and he evidently gave a favorable response to the appeal. Pianos at times did not suit his voice, said he. Not only were they out of tune, but he could not transpose his music to suit them, because they were "up" or "down" fractions of tones.

A STRAIN of indignation can be discerned in the disappointment that is felt not only in Vienna itself, but in other closely related cities over the unsuccessful outcome of Felix Weingartner's efforts to

retain Selma Kurz, the coloratura soprano, and Leo Slezak, the tenor, for the Vienna Court Opera.

Slezak's smiling refusal of an offer of \$14,000 a season—fortunate is the singer who can command such a salary at a European opera institution!—has prompted a writer in the *Allgemeine Musik-Zeitung* to denounce running after "these dollar-hunting stage heroes of the German opera houses with such sinful, extravagant offers. Rather let them take their own course and cross the big pond. There where the public is accustomed to the best singers and will put up with none but the best, these people will soon find their level."

Good for Germany, that it is beginning at last to recognize the sincerity of the New York opera-going public in its uncompromising demands for a high standard! Weingartner, by the way, has engaged Jean Buysson, at present of the Munich Court Opera, to take Slezak's place.



A GROUP OF BLIND BURMESE MUSICIANS

THE Autumn season of opera at Covent Garden, which will go down into history for the furor created by Luisa Trazzini as *Violetta*, *Lucia* and *Gilda*, consisted of sixty-two performances in all.

The only novelty produced, Baron Franchetti's "Germania," was given twice, and of the repertoire works, "Carmen" headed the list, with fifteen performances. "Cavalleria Rusticana" and "I Pagliacci" had six; "La Bohème," six; "Traviata," "Tosca" and "Madam Butterfly," five each; "Aida," four; "Lucia," four; "Rigoletto," three; "Faust," three; "Don Giovanni," two, and "La Gioconda," two.

CHARACTERISTICALLY unwilling to let an opportunity to begin a controversy escape them, German authorities, to whose disputatious proclivities the world is indebted for much of its accurate knowledge, are carrying on an animated discussion in the Berlin *Tageblatt* as to the authenticity of the newly discovered violin concerto attributed to Mozart.

Dr. Leopold Schmidt says that some passages, to which he refers in detail, impress him as not being Mozartian, and suggests that the reason why Habenek took so little care of the autograph was that he, too, had reasons for believing the work not to be by Mozart. Dr. Kopfermann replies by quoting letters from M. Sauzay, who owns a copy made from this score in Habenek's possession. Among those who are not convinced of its authenticity is Henri Marteau, who has refused to play it in public, on the ground that such a step would be tantamount to professing a belief in its genuineness.

ENTHUSIASM is easily turned on in Italy, but, making due allowance for that, it is interesting to read of the impression made by "Paolo and Francesca," the new opera by Luigi Mancinelli, at one

time a conductor at the Metropolitan Opera House. The book is by Arturo Colautti.

The *Corriere*, of Milan, says that "undoubtedly this is the most noteworthy work heard upon the Italian lyric stage in the last twenty years. It was more than a success; it was a triumph. The music is superb in form and thought, dominating the public with magnificent force. The situations offered by the poet receive in the score an elucidation and an effect most admirable."

FROM Stuttgart comes the news that a successor to Carl Pohlig, now conductor of the Philadelphia Orchestra, as *Kapellmeister* of the Court Opera in the Württemberg capital has at last been definitely chosen. It is none other than Max Schillings, by all means one of the most abundantly endowed German composers of the day. Operas of his, notably "Der Pfeifertag," have experienced little difficulty in receiving a hearing at leading opera houses. "Moloch," his latest effort, however, has proven better adapted to the concert stage.

GERMANS are manifesting more interest in Edward MacDowell's music of late. At the second concert of the Heidel-

ateral reading are appended to each chapter. The book, which is endorsed by such men as Prof. Spalding, of Harvard; Charles H. Farnsworth, of Columbia, and Frank Damrosch, is published by the H. W. Gray Co., 21 East 17th Street, New York.

GERMAN EXPLORERS FIND WAGNER MANUSCRIPTS.

Four Overtures, Dating from the Great Composer's Earliest Period, Brought to Light.

The announcement comes from Berlin that, following the recent resurrection of Richard Wagner's practically unknown opera, "The Wedding," German musical explorers now have brought to light four of the great composer's hitherto little known overtures, written during what is described as Wagner's overture period, which ran between the years 1830 and 1839.

Two of the most interesting compositions among the four are entitled "Christopher Columbus" and "Rule Britannia." The first named was played the other night by the Chemnitz Philharmonic Orchestra. It is described as abounding in powerful passages interpretative of the longing of men of Columbus's time for new worlds and new civilizations, which resulted in the discovery of America, the land of the future.

The other work, "Rule Britannia," Wagner wrote at Königsberg in 1838, while eking out a wretched existence as the leader of a local theatre orchestra.

In addition to these original manuscripts, there also has been found a memorandum in Wagner's own handwriting, which contains the remarkable statement that he was so poor that he lacked funds for postage with which to procure the return of the two overtures from Paris and London, where he had sent them for possible publication.

The "Christopher Columbus" overture was discovered in Paris: "Rule Britannia" was found in the possession of a manuscript collector at Leicester, England.

Wagnerian enthusiasts hope to popularize all four of the resurrected overtures on orchestral programs during this and coming seasons.

How Foli Ousted the Dog.

The late Signor Foli was once, at the commencement of his career, engaged to sing at a little town in England. Not far had he proceeded with his first song ere he noticed considerable hilarity among the audience, which in the second verse broke through all restraint, and prompted the singer to look around for its cause. This was at once apparent in the shape of a large dog, which, having by some means found its way on the platform, was regarding Foli with a vicious expression. The great bass was equal to the occasion, and, stepping up to the intruder, sent forth from the depths of his chest such a cavernous note that the animal turned tail and fled, amid the uproarious cheers of the assembled company.

Energetic Mme. Marchesi!

PARIS, Dec. 17.—Mathilde Marchesi, the renowned teacher of singing, has her class full of Americans this year. Although over eighty she is still full of energy and has an indomitable spirit. Recently she began to learn the Russian language and still takes a lesson every day. In addition to these activities, Mme. Marchesi attends to all the domestic details of her household. When her husband, the Marquis de Castrone, had a severe attack of bronchitis not long ago, she nursed him devotedly without interfering with her professional duties.

The program of the recent "Weingartner Night" in London, when the new musical director of the Vienna Court Opera appeared as a pianist and composer at Bechstein Hall, consisted of his sextet in E minor, opus 33, his sonata for violin and piano in D, opus 42, No. 1, and two groups of songs, including "Motten," "Weberlied," "Wenn schlanke Lilien wandelten" and "Post im Walde."

Leopold Godowsky played a complicated transcription of Strauss's "Die Fledermaus" waltzes at his last recital in Berlin.

Eva Lessmann, a daughter of Dr. Otto Lessmann, the well-known Berlin music critic and editor of the *Allgemeine Musik-Zeitung*, is steadily gaining recognition as a Lied singer in the German cities.

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Opera Stars Have Satellites Whose Duties Are to Be Generally Useful

That opera stars have satellites, sometimes friends, sometimes relatives, who accompany their governing body "strange countries for to see" has moved the New York *Sun* to inquire particularly into their duties and characteristics.

When Heinrich Knoté arrived in this country recently, it seems that he was with his brother, Manfred, who made the trip merely to be in his brother's society and went back to his home in Vienna after a short stay in the United States.

"Other tenors have come to this country with their brothers, but usually under somewhat different conditions. Signor Bonci, for instance, comes here regularly with his brother.

"This brother is a singer, and appears in small rôles at the Metropolitan under quite a different name. He is more than a singer, as he also combines with his artistic occupations the duties of private secretary to his more distinguished brother and at times assists him with his make-up.

"Signor Bonci, with the true traditions of the Italian tenor, carries about with him a large suite, including a secretary, manager, valet, accompanist and interpreter, over all of whom his brother acts as major domo.

"There was once a noted French tenor at the Metropolitan who drew a large salary and could sing out of tune with the best of them. Although he could afford a valet if he wanted one, and did in fact have a manservant, he had not got out of the provincial habit of having his wife dress him for the opera.

"So every night she went with him to

the Metropolitan wearing a peignoir and bringing in a trunk, just as his costumes were brought, the gown she intended to wear that evening. After she had got him into his togs she dressed herself in full evening dress and went to a box.

"Then the valet went into the dressing-room to pack up the costumes and help the singer make whatever other changes might be required by the opera. The wife went always because she had got into the habit years before.

"Wives may be almost as useful as brothers, although they seem to be somewhat more expensive, and they cannot move baggage. One of the popular French singers at the Manhattan is married to a German, who looks after his business in the most masterly and efficient fashion.

"She speaks all languages, while he with his national weakness from a linguistic standpoint, knows only French and Italian. Oscar Hammerstein tried to convince her on one occasion that it would be better for her husband, who had been ill on the date announced for his first appearance, not to make his debut at a Saturday matinee.

"He doesn't care whether there will be a brilliant audience or not," was the business-like answer of the wife. "He came here to earn money, not to make a reputation. My husband already has that in Europe."

"An American tenor who was last year with H. W. Savage but is now singing with great success abroad has a wife who is responsible for most of his success. She is also a singer and a fine musician.

"He is quite lacking in the necessary musicianship, and but for her help would never be heard of. By her aid and his

naturally fine gifts he is making an enviable reputation in Germany.

"The brother may occasionally be of assistance to the prima donna. Lina Cavalieri is always chaperoned by her brother, Oreste. He was in New York before the soprano arrived here last year, and when she returned to Europe last Spring he went into business in New York.

"He looks after all her business affairs as well as accompanying her into society. He resembles the Roman beauty so slightly that nobody would suspect the relationship between them.

"In view of the prevalence of the theatrical mother it is surprising to find so little of her in the operatic business. Geraldine Farrar is always accompanied in the opera house by her mother, who has proved useful to her in many ways. The mother looks after much of her business, is always in her dressing-room and relieves her of much of the disagreeable and burdensome routine of operatic life.

"It was Mrs. Farrar's devotion to her daughter and her invariable presence in her dressing-room that caused the singer's first disagreement with her colleagues in Berlin. She alone was allowed, through the interference of the American Ambassador, to bring her mother into her dressing-room, and this privilege so aroused the envy of her colleagues that she became the victim of spites and intrigues. Mrs. Farrar is just as solicitous about her daughter's affairs to-day and is the only operatic mother in the Metropolitan.

"Sisters are also represented among the members of the operatic family. Since her engagement to Marcel Journet was broken off, Bella Alten has brought her sister from Berlin as companion of her leisure hours, and Bessie Abbott also has a sister who is her invariable companion at the Metropolitan.

"Mme. Sembrich and Mme. Galski have only husbands to look out for them. This

is the case with Louise Homer, while Emma Eames has an intimate friend, Fanny Fetteridge, who attends to her business and generally protects her from the curious and intruding world."

Sousa's Coming Concert.

On Sunday evening, January 5, John Philip Sousa and his band will open their thirty-second semi-annual tour at the Hippodrome, with a New Year's Concert. Assisting soloists will be Lucy Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. The program will include Richard Strauss's comedy tone-poem "Till Eulenspiegel and His Merry Pranks," Dvorak's beautiful "Humoreske," and Mr. Sousa's latest march, "Powhatan's Daughter" and his own three-movement descriptive suite, "Last Days of Pompeii."

Edward Johnson for "The Waltz Dream."

Edward Johnson, the popular concert tenor, will make his debut on the light opera stage in Philadelphia on January 6, in the leading tenor rôle of Oscar Strauss's new Viennese operetta "The Waltz Dream," which will come to New York on January 27.

A Chicago Endorsement.

To the Editor of MUSICAL AMERICA:

It is with pleasure and appreciation of what you have, and are accomplishing with your comparatively new venture, that I send my check for the little raise you have found necessary to make. May the future realize all your desires.

Chicago.

REGINA WATSON.

Ninon Romain Curry, a young American pianist studying in Leipzig, who omits her patronymic for professional purposes, has given a concert in Berlin, playing the Liszt E flat and the Grieg concertos.

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LONDON APPRECIATES AMERICAN ARTISTS

Miss Heyman and Glenn Hall Give Second Recital—Blanche Marchesi Heard.

LONDON, Dec. 17.—On Tuesday afternoon at Bechstein Hall Katherine Ruth Heyman, the American pianist, and Glenn Hall, the American tenor, gave their second joint recital, again attracting a large and appreciative audience.

Miss Heyman was heard in three etudes and the Berceuse by Chopin, MacDowell's "From the Depths" and "March Wind," Schumann's "Papillons," Wehle's "Tarentelle," Liszt's "Gondoliera" and transcription of Wagner's "Liebestod." Mr. Hall, who was given a splendid reception, sang Miss Heyman's "Lament for Adonis," Bruno Huhn's "Cato's Advice," Tours's "Mother o' Mine" and songs by Brahms, Strauss and Wolf.

Both of these artists have met with such success here that they were urged to remain for further appearances, but their engagements in Berlin, where they are now residing and teaching, took them back at the end of the week.

Queen's Hall was well filled for Blanche Marchesi's first concert of the season, when the singer was assisted by the New Symphony Orchestra, directed by Thomas Beecham, a rising young musician. Among Mme. Marchesi's numbers were a cycle of "Songs of Winds" by Marie Home, an effective "Gypsy Song," from Joseph Holbrook's opera, "Varenka," and Isolde's "Liebestod."

The men and boys of the Westminster Cathedral Choir, under the direction of R. R. Terry, gave a most interesting concert at the Broadwood Rooms, of old compositions. The program included a stately Magnificat by Marenzio, a Te Deum by Anerio, motets by Palestrina and various English composers, madrigals by Pearsall, Tomkins, Parry and Sydney Waddington and Nicholas Gatty's Gloria.

Luisa Tetrazzini, whom New Yorkers are soon to have an opportunity to hear, gave four concerts after the opera season closed, before leaving for Milan. At the last one Mme. Patti was in the audience. At these concerts the great Italian soprano sang florid arias from her repertoire, also charming little French and Italian songs by Tosti and others. She had the assistance of artists from Covent Garden in duets, trios and quartets from the Italian operas. At the third concert one of her associates was a young French-Canadian baritone named Archambault, who has been engaged for the forthcoming production of the "Ring" in English. L. J. P.

Miss Gould a Vocal Student.

Marjorie Gould, the eldest daughter of Mr. and Mrs. George Gould, has begun the study of vocal music, under the instruction of a celebrated teacher of operatic singers in New York. She is said to be the possessor of a soprano voice of unusual sweetness and power. Through study and cultivation it is expected to develop into a voice of unusual brilliancy.

The premiere at the Teatro Lirico, Milan, of "La nava rossa," a three act opera by Armando Seppili, a hitherto practically unknown composer, was attended by pronounced success.

Manhattan Singers at Campanini's Villa



The above reproduction of a photograph taken last Summer, pictures a group of artists associated with the Manhattan Opera House, in front of Cleofonte Campanini's residence near Parma, named Villa Italo, after the conductor's brother, the famous tenor. In the top row, reading from left to right, are Mme. de Cisneros, the American mezzo-soprano; Alice Zeppilli, the soprano; Cleofonte Campanini, Eva Tetrazzini-Campanini, the conductor's wife, and Othilio Parelli, one of Signor Campanini's assistant conductors. In the front row are Mario Sammarco, the baritone; Fernando Gianoli-Galletti, the buffo basso, and Giuseppina Giaconia, the mezzo-soprano.

POHLIG AND "THE MESSIAH."

A Big Day for Music Was Tuesday in Washington.

WASHINGTON, D. C., Dec. 18.—The Philadelphia Orchestra was heard yesterday at 4.30 o'clock and the Washington Choral Society gave "The Messiah" in the evening with this same orchestra accompanying. Carl Pohlig was enthusiastically received on this occasion. The soloist was Josef Hofmann, who played Rubinstein's D Minor concerto.

Under the able direction of Percy S. Foster, the three hundred voices of the Washington Choral Society were heard to their best advantage in "The Messiah." The soloists were Mme. Marie Zimmerman, soprano; Miss Lansing, contralto; Daniel Beddoe, tenor; and Tom Daniel, basso. The quartet parts were well balanced, while the ensemble work showed careful training.

Illustrative Musicales.

Beginning on Friday afternoon, January 3, S. C. Bennett will give a series of studio musicales which will continue every Friday at 3 o'clock indefinitely. On these occasions Mr. Bennett will illustrate his system of vocal training and will also touch upon many important facts relating to the development of the singing voice. A general invitation is extended to those who are interested in singing professionally or otherwise.

SINGERS BESIEGE MISS GARDEN.

Many Are Anxious to Take Advantage of Her Offer.

Mary Garden, prima donna of the Manhattan Opera Company, said this week that she has received as many as one hundred letters from young American singers who are anxious to have her take them back to Paris to make their debuts. Requests that she hear the voices of these aspiring songbirds come from practically all over the United States and appear to be written by all sorts of people.

Miss Garden, despite her own operatic labors, has answered every note and intends to hear every voice that is brought to her attention. She is making engagements with the young women who have applied and hopes to find among them a few whom she will be able to place in operatic positions in Paris.

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Jean Louis Nicodé recently conducted a performance of his "Gloria" Symphony in Amsterdam.

MUSIC TEACHERS IN ANNUAL CONVENTION

Twenty-ninth Meeting of the National Association Begins This Week.

The twenty-ninth annual meeting of the Music Teachers' National Association will be held in Columbia University, New York, on December 27, 28, 30 and 31, the time being selected partially because of the attractions in New York during the Christmas season. The association this year has also the co-operation in its annual meeting of the American Guild of Organists, the Eastern Educational Music Conference and the American branch of the Internationale Musik-Gesellschaft, all of which will hold meetings in connection with that of the association.

The program is so planned as to emphasize the presentation and discussion of pedagogical problems and subjects of professional interest, avoiding duplication of matters which state associations are presenting efficiently. Foremost among these topics is the status and methods of musical courses in general institutions like schools and colleges.

The sessions will be held in Earl Hall, and the formal opening was scheduled for Friday at 10 a. m., when greetings on behalf of Columbia University were to be presented by President Nicholas Murray Butler. No meetings of the association will be held on Saturday afternoon or evening. On that afternoon the management of the Metropolitan Museum of Art invite the members of the association to inspect the Crosby-Brown collection of musical instruments, and the custodian of the collection, Fannie Morris, will be in attendance. At 4 o'clock Sunday afternoon a special vesper service will be held in the Fifth Avenue Presbyterian Church, under the auspices of the American Guild of Organists, to which service the members of the guild and the association are invited. At 9:30 a. m. on Monday, December 30, Ralph L. Baldwin, of Hartford, Conn., will give an address on "The Aim of Music Courses in Grammar Schools." At 2 o'clock that afternoon there will be a piano and violin recital by Walter Spry, of Chicago, and Ludwig Marum, of New York.

On Tuesday, December 31, Waldo S. Pratt, of the Hartford Theological Seminary, who is president of the association, will give an address on "Standards in Musical Education," and at 2 that afternoon a discussion on "How Shall the College Harmony Course Foster the Impulse to Original Composition?" will be opened by Henry Dike Sleeper, of Smith College.

Earl Hall, where the meetings of the association will be held, is the second building north from the corner of Broadway and One Hundred and Sixteenth street and can be reached by the subway or by the surface cars on Amsterdam avenue.

The Kaiser to Hear Brooklyn Arlons.

BERLIN, Dec. 20.—Ambassador Tower has arranged for a deputation from the Arion Society of Brooklyn to sing before Emperor William when the members of the society visit Germany and Austria next Spring. The deputation will consist of 150 voices.

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JULIA ALLEN RETURNS TO NEW YORK

New York Singer Has Been in Europe Appearing in Grand Opera.

Julia Allen, whose achievements in grand opera abroad have been recorded in *MUSICAL AMERICA* from time to time, is again in New York, the city of her birth. She returns with many new laurels, having taken part in operatic performances in The Hague, Amsterdam and Rotterdam.

Miss Allen's period of study in Italy was first devoted to repertoire in Milan. After only four months she was engaged to sing in "Lucia di Lammermoor." This was in March, 1903, and she made an immediate success at the Teatro Grande, in Brescia.

Later she sang during a three months' season in Nice, being then under engagement with an Italian opera company. In September, 1904, she began a six months' engagement in Holland, and in the Autumn of 1905 she went to Cuba, where she sang at the Tacon Theatre, in Havana, also in Cienfuegos, Cardenas and Matanzas. From April until July, 1906, she filled concert engagements in New York and other American cities under the management of Henry Wolfsohn.

At present her repertoire comprises "Rigoletto," "Lucia di Lammermoor," "La Traviata," "Il Barbiere di Siviglia," "Fra Diavolo," "Elisier d'Amore," "La Bohème," "Faust," "Mignon," "Carmen," "I Pagliacci," "La Sonnambula," "Romeo et Juliette" and "I Ugonotti." All these she has sung in Italian, and she is now increasing by constant study her range of operas in French.

Teresa Carreno went to Chicago to spend Christmas with her two youngest daughters, Eugenia and Hertha, who are at school there.



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LAURA HAWKINS IN CONCERT.

Boston Pianist Assisted by Carl Wendling, New Symphony Concert Master.

Boston, Dec. 23.—Laura Hawkins, the Boston pianist, gave the first in a series of three concerts in Steinert Hall last evening, assisted by Carl Wendling, the concert-master of the Boston Symphony Orchestra. The program included: D'Indy, sonata for piano and violin, op. 59; César Franck, Grand Caprice for piano; Grieg, sonata for piano and violin.

In his review of the concert Philip Hale had the following to say in the Boston *Herald* regarding the program: "Whatever may be thought or might be said about the character of Miss Hawkins' mechanism and about her ability to express sentiment and emotion, her desire to make interesting programs should be recognized and applauded. She has in the past introduced works that we otherwise should not have heard; she has been catholic in taste and selection."

The following is a summing up of the concert under Mr. Hale's signature in the *Herald*:

"Mr. Wendling played with purity of tone, with fervor and with understanding. His performance was always delightful and often masterly. Miss Hawkins was less successful. Her tone had little variation in color, it was uniformly hard and dry, nor was there any marked evidence of a thorough comprehension of the composer's intention and of the structure of the Sonata." D. L. L.

BROOKLYN'S GRAND OPERA.

New Company Organized to Give "Faust" in February.

The newly organized Brooklyn Grand Opera Company has announced that another opera has been selected, and that preparations are already under way for its production in February. Since the new Academy of Music will not be completed by that time the opera will probably be given at Association Hall. Gounod's "Faust" is the chosen opera, and fifty copies of the vocal score arrived at the office of the company this week. A chorus of forty voices will be chosen and a committee is busily engaged scouring the borough for the best available material for the cast.

The new company is an outgrowth of the Allied Arts Association which successfully produced the "Magic Flute" twice last year and "Martha" on December 2. The Allied Arts no longer controls the movement. It is announced that the new company will have a large executive committee of influential citizens whose names will be shortly given out, and that the immediate management will be practically the same as heretofore. The end in view is to make a strong and permanent opera company of local professional singers and give Brooklyn a regular season of opera every year. The company now has 164 names of available singers on its roll.

Lizette Frederic for Faculty.

The Brooklyn College of Music has engaged Lisette Frédéric as teacher in the violin department. Miss Frédéric is a pupil of Joachim and has only been in this country a few weeks.



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AMERICAN SOPRANO WINS PRAISE OF THE PARISIANS

Minnie Tracy Again Lends a Helping Hand to Little Known Composers in French Capital.

PARIS, Dec. 17.—That Minnie Tracey, the American soprano, is one of the few concert singers who can pack a house here was again demonstrated at this popular artist's first concert this season, which was held in the large new Salle Garveau. The audience was *tres élégante*, as one paper said, and many recalls were insisted upon.

As Miss Tracey can be credited with having first made known here the Richard Strauss songs, also the songs of the Scandinavian composers, Sjögren, Sibelius and Sinding, so on this occasion she won for two young French composers, Charles Koechlin and Edouard Trémisot, their first public success. Koechlin was represented by his "Piere d'un Mort" and three Rondels; Trémisot by his three "Poems Magyars." The other composers on the program were César Franck, Rameau, Georges Hue, Richard Strauss, Brahms, Schumann and Schubert.

The singer was at her best and won the enthusiastic praise of both press and public. She was assisted by Marie Panthès, the accomplished pianist, who introduced as novelties three preludes and an intermezzo by Emmanuel Moor, besides playing numbers by Mozart, Schumann, Chopin Liszt.

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DANIEL GREGORY MASON ON SCHUBERT

Well-Known Lecturer and Writer at American Institute of Applied Music.

Daniel Gregory Mason, who through his lectures and writings has done invaluable service to the cause of the appreciation of music in this country, talked about Schubert at the American Institute of Applied Music, New York, on Wednesday afternoon of last week, as the sixth subject in a series of ten lectures on the great masters of music he is giving at Kate Chittenden's popular school. This is one of the most noteworthy lecture series Miss Chittenden has ever arranged for the benefit of the students and friends of her institution, and the invariably large attendance Mr. Mason attracts is a tribute at once to his popularity and to the progressive spirit shown by the dean of the school.

This course is identical with that given by Mr. Mason under the auspices of Columbia University, where he is Extension lecturer on music. The object of this, as of all his lecture courses, is to stimulate appreciative listening to music, an aim that has been realized in most gratifying measure also by his books, "From Grieg to Brahms," "Beethoven and His Forerunners" and "The Romantic Composers." His latest work, "The Appreciation of Music," written in collaboration with Thomas Whitney Surette, promises to rival its predecessors in popularity.

Bach, Haydn, Mozart, Beethoven, Beethoven and Romanticism, Schubert, Schumann, Mendelssohn, Chopin and Brahms comprise this series. The Schubert lecture points out that this composer represents the transition from classical to romantic music. As a close student of Haydn and Mozart, he formed his early style on them so literally as to suggest plagiarism, though the imitation was probably unconscious. While he wrote little or no program music, such songs as "Der Erl-König" have a programmatic element. His romanticism shows above all in his development of the utterance side of expression. In recognition of the vividness, power and variety of his drawing of emotional moods Liszt called him "le musicien le plus poétique."

Fritz Kreisler at Lakewood.

Fritz Kreisler was the principal feature of a private musicale given in New York Saturday evening, the other artists being Sig. Zenatello of the Manhattan Opera House, also Mme. Trentini of the same company, and Herbert Witherspoon. Monday morning Mr. Kreisler, accompanied by Mrs. Kreisler, left for Lakewood, where he is to spend the holidays.

Journet Signs for Paris Opera.

Marcel Journet, who has been for the last seven years one of the basses at the Metropolitan Opera House, will not be a member of the company after this season. He has signed a contract by the terms of which he is to be the first basso at the Grand Opera in Paris for a term of five years, beginning next October.



DANIEL GREGORY MASON.
He is Giving His Lecture Course on Great Masters of Music at Kate Chittenden's Institute.

while Schumann said of him that "he could have set a wall advertisement to music." His lack of application, however, limited his powers as an artist; he repeated himself rather than developed. His large works show his inability to develop his themes and his diffuseness, both grave weaknesses. In summarizing his work, his poetry of conception, melodic spontaneity and magical tone-combinations are found to be not sufficiently supported by intellectual power and artistic self-mastery.

Florence Mulford Hunt in Newark.

NEWARK, Dec. 23.—The recent concert of the Orpheus Club, conducted by Dr. Arthur Mees, was one of the most successful, both artistically and financially, in the history of the society.

The assisting soloists was Florence Mulford Hunt, the popular contralto, who sang Bemberg's "Jeanne d'Arc" aria, Thomé's "Love Song," Massenet's "Elégie," Raff's "Ich will meine Seele tauchen" and Chadwick's "Sweetheart," also two encore numbers, one an excerpt from Massé's "Paul et Virginie." Mrs. Hunt's warm, vibrant, well-schooled voice and her many graces of style gave keen and unalloyed enjoyment to the large audience present.

A new Russian violinist, Efrem Zimbalist, heralded in glowing terms by Mischa Elman, has been giving concerts in Berlin.

At the second, when he played concertos by Tchaikowsky and Lalo, he made a better impression than at the first, when he played Brahms. Landon Ronald, the English conductor and composer, conducted the Philharmonic Orchestra in Stanford's "Irish Rhapsody" in a manner that inspired most complimentary reviews in the Berlin press.

CARREÑO VISITS MACDOWELL.

Afflicted Composer's Face Brightens with Recognition of Noted Pianist.

A pathetic incident that will stand out prominently in Teresa Carreño's memory in connection with her present tour of this country was a little visit the distinguished pianist had last Saturday with Edward MacDowell, whose passing has meant so great a bereavement to musical America.

For sometime now the unfortunate composer's mental condition has been such that he has been unable to recognize even his wife, but when Mme. Carreño entered the room and spoke to him a gleam of recognition brightened his eyes, he seemed to realize for a few minutes that the artist friend who was once his teacher was with him.

A. Y. Cornell's Pupils in Recital.

New York pupils of A. Y. Cornell, the New York vocal teacher, appeared in recital in the Chamber Music Hall in connection with Carnegie Hall on Friday of last week, when in a program that made severe demands upon their interpretive understanding and technical skill they did themselves and their instructor great credit. A conspicuous success was won by George Reardon, the possessor of a well-trained baritone of excellent quality, in the Prologue to "I Pagliacci." Gertrude E. Hallett and Forrest Lamont also distinguished themselves with Ardit's "Parla" and the Cavatine from "Faust," respectively. Other promising singers were Hazel Hatfield, Florence Serene, Florence Pretzfelder, Frances Taylor, Gertrude I. Cheney, Montague Root Marsh and Williams St. John. Mr. Cornell, as accompanist, gave them valuable support.

New School for Singers in London.

Fred C. Whitney, the American theatrical manager, announced on his return from Europe last week that with the assistance of Col. Henry Mapleson and Edouard de Reszke he is going to establish in London a school for aspirants to the dramatic and operatic stage, as well as people who have voices that they desire to cultivate without cherishing any ambition for a career in opera.

Johanna Gadske's Mother Dead.

Mme. Berta Gadske, the mother of Johanna Gadske of the Metropolitan Opera House, died on Friday last week in Berlin. The soprano received a cable message to that effect during the afternoon and was prostrated with grief. According to Hans Tauscher, the singer's husband, her mother had been ill for several weeks but they did not expect her death.

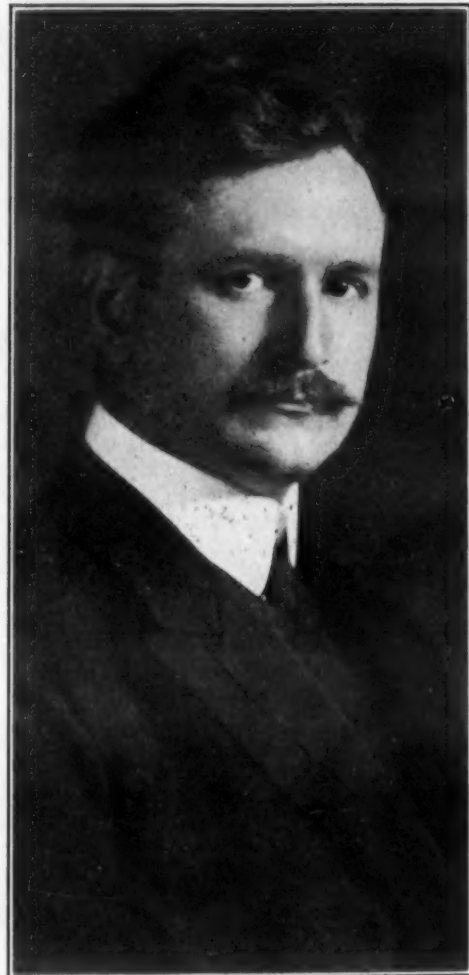
Chicago to Hear Mr. Rogers.

Francis Rogers is to give a recital in Chicago on the evening of Thursday, January 9, at Music Hall. Mr. Rogers is steadily adding to his following throughout the country and there are few recital artists who stand higher in public favor. He has a number of important oratorio bookings in addition to his recital tour.

The St. Petersburg Archangelsky Choir gave a series of concerts in Berlin, Leipzig and Breslau this month.

NEW CONCERT MASTER OF THE BOSTON SYMPHONY

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CARL WENDLING.

New Concertmaster of the Boston Symphony Orchestra.

Boston, Dec. 23.—Carl Wendling, the distinguished violinist, who is filling the position of concert master of the Boston Symphony Orchestra this season during the absence of Prof. Willy Hess, who is in Europe on a year's leave of absence, is making his first visit to America. He will be the soloist at one of the concerts in Cambridge and on other occasions during the season.

Mr. Wendling has occupied the position of concert master in many prominent orchestras in Germany, beginning his career at Meiningen in 1899 and was the concert master of that orchestra at the time Fritz Steinbach was the conductor. In 1903 Mr. Wendling became concert master at the Royal Opera in Stuttgart. He has also been concert master at Bayreuth and in 1903 and 1905 was concert master in Covent Garden, London. Mr. Wendling is on a year's leave of absence from the Royal Opera of Stuttgart.

Mr. Wendling is every inch an artist and possesses a pleasing personality. He speaks English as fluently as he does German and is taking much interest in American customs and institutions. D. L. L.

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BOSTON SINGING SOCIETY CONCERT

Nellie Wright Makes Her Debut with H. G. Tucker's Fine Chorus.

BOSTON, Dec. 23.—The Boston Singing Society, H. G. Tucker, conductor, gave its first concert of the season last Wednesday evening in Jordan Hall. The society was assisted by Nellie Wright, the New York soprano; Mary D. Chandler, pianist, and B. L. Whelpley, organist.

The program included the following concerted numbers: "Kyrie Eleison," from Bach's "Missa Brevis"; Liszt's "Ave Maria," Cesar Cui's "Spring's Delight," H. W. Parker's "How Sinks the Sun," Lassen's "Thou Alone," d'Indy's "Mary Magdalen," for women's chorus and mezzo soprano solo, with piano and organ accompaniment, and the following soprano solos: Bemberg's "Waltz Song," Secchi's "Lungi dal Caro bene," Puccini's "Quando Men'vo," and songs by MacDowell, Brahms and Chadwick.

Mr. Tucker is an able conductor and has in years past demonstrated his ability to train choruses in such a manner that they may be able to do effective work. An audience of good size was not disappointed on the occasion of this first concert of the season, and it was apparent that the choruses had had careful instruction and were well equipped for presenting the excellent miscellaneous program. There was warm applause after nearly all of the numbers and "The Elder Blossom" evidently gave the audience particular pleasure.

MISS BARBOUR IN CLEVELAND.

New York Soprano Scores Signal Success as "Messiah" Soloist.

Inez Barbour scored one of the greatest triumphs in her career in a recent performance of the "Messiah" in Cleveland. Wilson G. Smith, one of the ablest critics in the country, has this to say of her work: "Inez Barbour, soprano, was heard for the first time and won an unequivocal success. Her voice is of the purest quality, which she uses with fine artistic discrimination. Her mezzo voce work was beautifully done, and the clarity of her coloratura was without a blemish. The Harmonics have imported no more pleasing artist than she proved to be."

Kneisel Quartet in York, Pa.

YORK, Pa., Dec. 23.—The Kneisel Quartet was presented in a concert here last Tuesday by the York Oratorio Society. Mo-



NELLIE WRIGHT.

New York Soprano Who Made Her First Appearance in Boston Last Week.

Miss Wright has a voice of wide range and much beauty. It is clear and incisive in quality and her numbers were received with much enthusiasm. She was obliged to add to the program on more than one occasion during the concert, and sang throughout in a most musicianly manner. Miss Wright possesses an exceptionally pleasing personality and is in every respect the finished artist. This was her first Boston appearance.

The next concert will be given on March 11 and the chorus will be assisted by Giuseppe Picco, baritone. D. L. L.

zart's Quartet in D minor, Schubert's Andante ("Death and the Maiden"), Servais's Fantasia on a theme by Schubert, (a cello solo played by Wilhelm Willeke), and Smetana's Quartet in E minor comprised the program. A representative audience greatly enjoyed the concert and during the quartet's stay here Mr. Kneisel said some complimentary things about York's appreciation of music. Local papers declared this to be the best chamber music concert ever given in the city.

"Musical America" in Winona.

To the Editor of MUSICAL AMERICA:

I am glad to send the enclosed renewal and with many others wish for MUSICAL AMERICA continued success and prosperity. The broad, unbiased views expressed in the editorials are doing much for the advancement of music. MUSICAL AMERICA is fulfilling its mission.

CAROLINE V. SMITH.
WINONA, MINNESOTA.

BERLIN TEACHERS' TERMS ARE STRICT

Francis MacLennan Congratulated by the Kaiser at Royal Opera.

BERLIN, Dec. 17.—Complaints have been in circulation here recently among the American music students in regard to the strict conditions made by the Berlin teachers. In most cases a month's pay in advance at the beginning of each month is required, and in some instances the pupil must sign a contract to stay a year, which is duly drawn up in regulation form by a lawyer. This material aspect of the case is often disagreeably looked upon by the pupil, especially the more serious seeker after knowledge, who is forced by such circumstances to view his relations with his teacher in the light of a purely business arrangement.

There are, however, two sides to the question. Fair consideration of both sides must justify to a certain extent the attitude by the teachers, who have for a long time been imposed upon by unscrupulous Americans who come and stay but a month or two with each of the best known instructors and then fly back to America and advertise themselves as exponents of each teacher's method. One of the best known teachers here cited a number of instances of this nature the other day, and one that had happened but the day before. A young man applied for lessons and, as usual, was asked how long he intended to study. He replied rather confusedly that he did not know just how long but in all probability he would stay a month. He confessed, on being questioned, that he had studied with about six different Berlin teachers and had been with each about a month.

This tendency among a certain class of American students is what has caused the prominent teachers to take definite measures to protect themselves against misrepresentation in America and elsewhere by students who have had but a few lessons and could not begin to grasp even the fundamental ideas of their teaching in so short a time.

Francis MacLennan, the Canadian tenor, who now sings all his rôles at the Royal Opera in German, has acquired so good an accent that at a recent performance he was called to the royal box and complimented upon it by the Kaiser.

At a concert in the new Saal Choralion, at which Norah Dnewett, the English pianist, and Harry Clifford Lott, baritone, were the soloists, Mr. Lott sang a group of American songs by Arthur Foote and Oley Speaks. This gifted artist, who has been

studying here with Mrs. Arthur Nikisch, leaves ere long for America.

Frank King Clark, the American voice pedagogue residing in Paris, is expected in Berlin for the Christmas holidays, when he will be warmly greeted by his friends and colleagues here. A. O. A.

ALBERT SPALDING'S TRIUMPHS.

American Violinist Wins Success in London and Paris.

Cable despatches describe the European triumph of Albert Spalding, the young American violinist, son of J. Walter Spalding of New York, who, it seems, has won the critical praise of all Paris and London by his remarkable playing of the Beethoven, Bach and Mozart classics. The Parisian musical critics actually hail him—a mere youth—as the successor of Paganini and Joachim.

Young Spalding has been studying abroad for several years. He was a genius of the violin as a child. The old Italian University, where Mozart was a student, proclaimed him as one of its most precocious pupils since Mozart.

Spalding first studied under Jean Buitrago in New York, then for three years under Chiti of Florence, and later under Lafort at the Paris Conservatoire. It was here that Nordica, the singer, heard the boy play and came home to tell of his genius. She convinced her manager, R. E. Johnston, and Spalding will be heard under Mr. Johnston's direction on the concert stage of his native country next season.

EDWIN EVANS IN JOHNSTOWN.

New York Baritone Wins Praise as Soloist with Local Club.

JOHNSTOWN, Pa., Dec. 23.—At the recent concert of the Germania Quartet Club, Edward Evans, the noted New York baritone, received an ovation for excellent solo work.

Mr. Evans has a voice of rare sweetness, beautifully modulated, which he combines with a perfect knowledge of his art. His first number, the recitative and aria "O, Thou Sublime Evening Star" from "Tannhäuser" (Wagner), was marked by the beauty of correct interpretation. In "The Sands o' Dee" (Clay) the soloist was heard at his best. He entered into the spirit of this plaintive melody as but few singers do and the motif of the piece was sympathetically conveyed to the audience. Nothing better has been heard in Johnstown than his rendition of the solo parts in "The Beautiful Maid of the Rhine" and "Old Folks at Home," in which the united male chorus also did very well.

Another American for Berlin Opera.

BERLIN, Dec. 23.—Clarence Whitehill, the American baritone at the Cologne Opera, has been engaged by Intendant von Hülsen for the Royal Opera in Berlin.

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BISPHAM IN SHAKESPEARE RECITAL FOR YOUNG FOLK

"A Midsummer Night's Dream" Given with Accompaniment of Mendelssohn's Music.

Shakespeare's "A Midsummer Night's Dream," read by David Bispham, with Mendelssohn's music, was the feature of the Young People's Symphony Concert, Frank Damrosch conductor, at Carnegie Hall, Saturday afternoon. It is well known that in the musical melodrama, as Mr. Bispham himself designates the art of recitation to music, the distinguished baritone essays his favorite work, and it is largely due to his efforts, both here and abroad, that this form of musical endeavor is gaining so fast in popularity.

As is customary at these concerts, young folk were conspicuous in the audience, although the recital gave distinct pleasure to the older hearers.

Mrs. Walter Bowne, 2d, and Miss Vera Curtis were the soloists. In the closing Elfin Song a chorus of students from the Institute of Musical Art sang with a precision and a regard for fine shadings that bespoke many rehearsals.

MRS. STAMM-RODGERS'S RECITAL.

Philadelphia Singer Presents Enjoyable Program of Songs.

PHILADELPHIA, Dec. 23.—Estelle Stamm-Rodgers, at her recent song recital in Griffith Hall, presented a varied and exacting program, being received with general enthusiasm on the part of the audience. She was assisted by Mirko Belinsky, of the Philadelphia Orchestra, the two accompanists of the evening being Louis Koemenich and Rosario Bourdon.

Mrs. Rodgers's voice is of rich quality and equal to the strain of the more important numbers on her program. She commands a graceful style, whether in the purely lyric and joyous measures of Becker's familiar "Frühlingstanz" or the big dramatic demands of the Handel aria or the Tchaikowsky and Brahms music.

We Sing the Words.

The Sunday law in New York City was not so construed as to interfere with church choirs. One could still hear opera on Sunday with words from familiar hymns, but about as intelligible as Italian. —Watertown Times.

Apparently our up-State neighbor is not acquainted with the music of metropolitan churches and does not know that the first requirement of a choir singer in New York is that he or she must pronounce the words distinctly as well as keep the pitch perfectly. The old style of humming hymns is perhaps still in vogue along the northern border. In the metropolis we have been "singing the words" for a long time. —New York Press.

Hammerstein Tenor Joins Russell.

Carlo Albani, the Italian tenor, who was added to the Manhattan Opera House forces at the beginning of the current season, was released from his contract by Mr. Hammerstein last week, nominally on account of continued illness, and, despite the announcement that he would sail the following day for Italy, he immediately joined the San Carlo Opera Company in Boston.

Maud Powell on Her Western Tour



No one has ever derived more pleasure from a tour of the Western States than did Maud Powell during her recent extended trip to the Pacific Coast and down to San Diego, which resulted in a long addition to this artist's already remarkable list of triumphs. The accompanying illustration represents the distinguished violinist "taking the air" at a point en route, in company with Maurice Eisner, the young Minneapolis pianist, who was associated with her in her concerts as soloist and accompanist.

Music the Soul of Art

Julian Hawthorne has the following to say on music, as the soul of art, in the New York American:

Music may be scientifically analyzed, since it consists, physically speaking, of vibrations affecting the sense of hearing. But the enigma of music cannot be solved scientifically. The vibrations of light are finer than those of sound; the eye, therefore, is susceptible of finer impressions than is the ear; yet sound affects us more deeply than do form and color. Scientific analysis cannot account for this fact.

Music, then, is a mysterious thing. It exists in the material world, yet produces changes in us which cannot be explained on a material basis. It kindles and stimulates imagination; itself invisible, it can evoke suggestions of form and color. It can do more than this; it can arouse emotions of all kinds—joy, sympathy, courage, awe, grief, love, fear; it stirs the recesses of memory, making the life of the past more vivid than that of the passing moment; it can summon hope and lead us to believe that fortune will aid us. And it can take us beyond the region of all things known and immerse us in visions of beauty and wonder never realized on earth. It can speak to us of death and also of immortality. It can move us to fight, to dance, and to worship God; its influence can be angelic one moment and wicked the next.

All this, and more, may be achieved by music, and the reasonings of the intellect, which read so many riddles, are impotent before this. It is often said that the intellect is the highest faculty in man; but here is something which is higher than intellect, deeper, more subtle, more compelling. We can "make" it; yet it is above our understanding, and beyond it; it is our possession at will, yet we do not know

what in itself it is. It has, indeed, its laws, which are intellectually as well as experimentally determined; but we perceive that it has another range of laws beyond our determination. In common with all other things, it has recognizable and classifiable forms; but it has another order of forms which have never yet been classified and recognized, though we feel that they exist. Music is present with us in this finite world, but it has a side which is infinite, toward the limits of which we may always progress, but we shall never attain them. A sense of this infinity is conveyed in every strain of true music—vistas of beauty endless and indescribable. Doubtless we are as yet only in the infancy of our development of the art; but, after ages of study, how many soever, we shall still know nothing of music compared with what will remain to be known. We may call it the voice of the soul, the quality of which is divine and to whose immortal growth no boundaries can be set.

From a Poughkeepsie Reader.

To the Editor of MUSICAL AMERICA:

Please find inclosed \$2 for one year's subscription of MUSICAL AMERICA. Hope all your old and many new patrons will be with you this year. The information obtained weekly through your columns, is indeed ample.

WILLIAM LYON DOBBS.

Poughkeepsie, N. Y.

Ovation for Karl Klein.

Karl Klein, the talented young American violinist and son of the composer, Bruno Oscar Klein, was soloist at the Arion concert at their clubhouse on December 15, on which occasion he received an ovation for his excellent performance.

OLD FRENCH CAROLS SUNG BY MUSICAL ART SOCIETY

New York's Organization of Professional Singers Gives First of Two Annual Concerts.

New York expressed its appreciation of the excellent work of the Musical Art Society by turning out in large numbers, on Thursday of last week, for the first of the two concerts given every season in Carnegie Hall by this select organization of seventy-five professional singers, conducted by Frank Damrosch.

The old German Christmas chorale, "Stille Nacht, heilige Nacht," preceded the printed program and served as an effective initiation into the spirit of the list of seasonable compositions prepared, which comprised Palestrina's "Papae Marcelli" mass, arrangements by Gevaert of two old French Christmas hymns, "Le Sommeil de l'Enfant Jesus" and "Les Voisins," the first of which had to be repeated; Verdi's "Ave Maria," Cornelius's setting of "Der Tod, das ist die kühle Nacht," Robert Franz's "Die Frauende" and "Frühlingswonne," two Brahms works, "Im Herbst" and "Nachtwache," and the chorus of the English pilgrims from Walter Damrosch's opera "The Scarlet Letter."

The chorus sang, as usual, with admirable balance and tone quality, enthusiastic spirit and careful finish phrasing. Between the first and second parts of its program a string orchestra from the New York Symphony Orchestra played Vincent d'Indy's suite in the old style, in D. Adolph Dubois de Rochere, as trumpet soloist, and George Barrere, flautist, distinguished themselves in the performance. The audience was responsive and generous with applause throughout the evening.

CHICAGO HEARS Mlle. NORELLI.

Successful Week for the Italian Grand Opera Co.

CHICAGO, Dec. 23.—The Italian Grand Opera Company introduced Jennie Norelli to the Chicago public in "La Traviata" Wednesday evening. She is not entirely unknown in Chicago as she appeared here with the English Grand Opera Co. several years ago and has since appeared at the Metropolitan, New York City, and in Covent Garden. She presents a fine appearance, acts and sings the parts well. Sig. Torrè again took the part of Alfredo with fine dramatic effect, as did Alessandrini who sang Germont.

Mlle. Norelli sang Saturday night in "Rigoletto," with decided success. Torrè as Edgar in "Lucia" did his best singing of the season.

"Rigoletto" was the offering for Saturday night, Torrè singing the Duke and Mlle Norelli Gilda.

C. W. B.

Through a typographical error, the copyright credit for the photograph of Mme. Gerville-Reache, published in MUSICAL AMERICA last week, was omitted. This portrait was made by the Mishkin Studio, which concern holds the copyright.

Marguerite Stilwell, the young American pianist, now the wife of Alfred Ross, concert master of the Liverpool Symphony Orchestra, is spoken of by a Liverpool critic as "one of the most interesting women pianists" heard in that city of late years.

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BONCI COLLAPSES; FORWARD DIPPEL!

Two "Rudolfos" for "Mimi" at the Metropolitan—Miss Alten's Opportunity.

ONE WEEK AT THE METROPOLITAN.

Wednesday, Dec. 18—"Lohengrin": Mmes. Eames, Homer; MM. Knote, Goritz, Blass.
Thursday, Dec. 19—"Fedora": Mmes. Cavalieri, Alten; MM. Caruso, Scotti, Tecchi, Begue, Mühlmann.
Friday, Dec. 20—"La Bohème": Mmes. Farrar, Dereyne; MM. Bonci, Stracciari, Jounet, Begue.
Saturday, Dec. 21—Matinée—"Tosca": Mmes. Eames, Jacoby; MM. Caruso, Scotti, Dufriche, Barocchi, Lucas.
Evening—"Der fliegende Holländer": Mmes. Alten, Langendorff; MM. Knote, Van Rooy, Blass, Dippel.
Monday, Dec. 23—"Fedora."
Wednesday, Dec. 25—Matinée—"Hänsel und Gretel": Mmes. Alten, Mattfeld, Homer, Weed; M. Goritz.
Evening—"Il Barbiere di Siviglia": Mmes. Sembrich; MM. Bonci, Campanari, Chaliapine.

It is said that Mr. Caruso is particularly fond of the rôle of *Louis Ipanoff*. It is true that *Fedora* gives Lina Cavalieri rare opportunities to look picturesque, and that she utilizes them to the utmost. Perhaps it is for both these reasons—none other is apparent—that Giordano's "*Fedora*," first produced last season, has been given two repetitions within a week lately at the Metropolitan.

This trivial, morbid opera, however, could not dim the lustre shed on Mr. Conried's calendar by such performances as "*Lohengrin*," "*Tosca*" and "*La Bohème*" received at his house last week—the last mentioned despite the fact that two tenors were heard in the same rôle during the evening. "*Lucia*" originally scheduled for Friday, could not be given, as Mme. Sembrich contracted influenza during the day. In "*La Bohème*" Geraldine Farrar had her second opportunity this season to show what a convincing and lovely *Mimi*, both vocally and in regard to personal charm, she can be. Mr. Bonci made a heroic effort to sing *Rudolfo* in defiance of a severe cold, but after the first act he collapsed and

Andreas Dippel—the ever-ready, truly the indispensable—was snatched away from a dinner party to take his place. It was noticed that *Rudolfo* had grown and changed otherwise rather surprisingly between the first and second acts. The other parts were cast as in previous performances of this work.

Louise Homer made her reappearance as *Ortrud* in last week's "*Lohengrin*." Her voice was fresh, her conception of the part well poised. Emma Eames was a picturesque *Elsa*, Heinrich Knote an admirable *Lohengrin*. "*Tosca*" on Saturday, however, brought Mme. Eames forward in what is generally considered her best rôle. Mr. Scotti's *Scarpia* was again a subtle and powerful delineation of a revolting character, while Mr. Caruso was in appearance a remarkably well-fed painter—his pictures must have brought high prices.

Bella Alten, whose activities at the Metropolitan have been limited to much less important rôles than her talents entitle her to, profited by Mme. Gadski's absence from the cast of "*Der fliegende Holländer*" on Saturday evening. In the rôle of *Senta*, which she sang for the first time on this occasion, she proved herself entirely capable of such larger rôles. She was the romantic Norwegian maiden to the life. The house was not well filled, "*Tales of Hoffmann*" at the Manhattan drawing the larger crowd, though at the matinée "*Tosca*" had a much larger audience than "*Faust*" at the younger institution.

PADEREWSKI IN BOSTON.

Plays His Own Sonata to Large Audience in Symphony Hall.

Boston, Dec. 22.—Paderewski's second Boston recital in Symphony Hall filled every seat in the house and many stood. The pianist played his own Sonata in E flat minor, Op. 21 (first time in Boston); Liszt, Sonata in B minor; Chopin, six études from Op. 25; Berceuse, Polonaise F sharp minor, Valse in A flat.

All the critics agree that save for some abuse of his strength in parts of the program, Paderewski played with all his well-known charm and that he was still the same master as of old.

There was hearty applause and many recalls and, as usual, Mr. Paderewski added several pieces to the program.

Miss Abott and Gilbert Sing.

WASHINGTON, D. C., Dec. 24.—The first of the series of Wilson Green morning musicales in the ballroom of the New Willard was given recently and proved an artistic and musical success. Bessie Abott and Charles Gilbert presented the program.

RENAUD APPEARS IN GREAT ROLE AGAIN

New Italian Soprano Makes Debut at Manhattan—"Rigoletto" is Sung.

ONE WEEK AT THE MANHATTAN

Wednesday, Dec. 18—"La Navarraise": Mme. Gerville-Reache; MM. Dalmorès, Ancona, Arimondi, Glibert. "I Pagliacci": Mme. Zeppilli; MM. Bassi, Sammarco, Crabbé.
Friday, Dec. 20—"Rigoletto": Mmes. Zeppilli, Giacomini; MM. Bassi, Sammarco, Arimondi, Glibert.
Saturday, Dec. 21—Matinée—"Faust": Mmes. Agostinelli, Giacomini; MM. Zenatello, Ancona, Didur.
Evening—"Les Contes d'Hoffmann": Mmes. Zeppilli, de Cisneros, Jomelli; MM. Renaud, Dalmorès, Glibert.
Monday, Dec. 23—"La Damnation de Faust": Mme. Jomelli; MM. Dalmorès, Renaud, Crabbé.
Wednesday, Dec. 25—Matinée—"Les Contes d'Hoffmann."
Evening—"Aida": Mmes. Russ, de Cisneros; MM. Zenatello, Ancona, Mugnoz.

Mary Garden's unfortunate illness caused a hasty readjustment of the week's repertoire at the Manhattan, where Charpentier's "*Louise*" was to have been sung for the first time in this country on Friday. In its place "*Rigoletto*" was put on by Mr. Hammerstein for the first time this season.

The revival of the work gave that mellow-voiced young baritone, Mario Sammarco, an opportunity to appear again in a rôle that is one of his most satisfactory portrayals. He was in fine voice and made of the court jester a potentially effective, pathetic character. Amadeo Bassi as the *Duke* had a part of a different nature from those with which he has identified himself here. His performance gave much pleasure, "*La donna e mobile*" being sung with admirable fluency and suavity. Alice Zeppilli, refreshing to look upon, acquitted herself creditably as *Gilda*. In a smaller rôle Charles Glibert's singing and acting stood out as one of the strongest features of the performance.

At the Saturday matinée Adeline Agostinelli, a new Italian soprano from the Lisbon Opera, made her American debut as *Marguerite* to Mr. Bassi's *Faust*, with Mr. Didur as *Mefisto*. The newcomer has

youth, good looks and an attractive voice in her favor and she was well received.

On Monday Berlioz's "*La Damnation de Faust*" was given its only repetition, being placed on the list as a substitute for "*Thais*," which, without Mary Garden, could not be "*Thais*." A second hearing of this work as given at the Manhattan caused wonder and admiration for Maurice Renaud's marvellous impersonation of *Mephistofeles* to expand to the point where words sound hollow in attempting to describe it. It is the conception and the portrayal of a master artist. Another striking feature of this performance of the Berlioz work was Charles Dalmorès's excellent *Faust*. This young tenor is steadily growing and maturing and his work is invariably on a high artistic level. Jeanne Jomelli was again a pleasing *Marguerite*, while Armand Crabbé completed the cast as *Brander*.

ORGANISTS IN WASHINGTON.

Guild Formed with George G. Deland as President.

WASHINGTON, D. C., Dec. 23.—A Guild of Organists and Choirmasters has been organized, which includes some of the best local organists under the presidency of George G. Deland.

The society is still in its infancy, the constitution having been adopted at its recent meeting. This guild will do much towards improving organ art in this city. Another effort is being made in this direction by Edgar Priest, who is giving a series of organ recitals at St. Paul's Episcopal church.

Los Angeles Chorus in Concert.

LOS ANGELES, Cal., Dec. 21.—One of the most pleasing concerts of the season was that given by the Women's Lyric Club, J. B. Poulin, director, at Simpson's Auditorium, last Thursday evening. A large and enthusiastic audience heard the finely presented program, which included Buck's "*Morning Invocation*"; an excerpt from Wagner's "*Rheingold*"; Shelley's effective arrangement of Faure's "*Sancta Maria*"; Vogrich's "*Serenade*"; Penelope's song from Bruch's "*Odyseus*," and other numbers. Wenzel Kopta, violinist, gave a splendid account of himself in Ernst's "*Air Hongrois*"; Schumann's "*Evening Song*," and Spohr's "*Barcarole*."

Massenet's "*Thérèse*" as given at the Berlin Royal Opera, at the instigation of the Kaiser, achieved but an indifferent success. The same composer's "*La Navarraise*," however, which was first produced there five years ago, seems to retain its hold on the Berlin public.

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DE KOVEN SCORES CONRIED.

Composer-Critic Finds Fault with Standard Maintained at Metropolitan.

Reginald de Koven, the well-known American composer and at present music critic of the New York World, in that paper last Sunday scathingly criticized the present season at the Metropolitan Opera House in the following paragraph:

"In view of the question of stellar ensembles, the recent pronouncement of the management of the Metropolitan Opera House, issued with the intent to express their entire confidence and approval of Mr. Conried as an impresario, wherein it is stated that the present operatic ensemble at the Metropolitan is the best ever seen in New York, and that the artistic results obtained this season are better than ever before, is positively humorous. In this remarkable document the directors have impaled themselves on the horns of a dilemma; if the statement is true, they stand convicted of profound artistic ignorance. If it is not true they are guilty of wilful misstatement; and anybody blessed with even the least retentive operatic memory must concede that the statements are egregiously, to say the least, exaggerated."

ORGANIST INDICTED FOR SHOOTING.

Atlanta Musician in Trouble for Attacking Rector of Church.

ATLANTA, Ga., Dec. 23.—An indictment charging assault with intent to murder has been returned by the grand jury against J. Lewis Browne, formerly organist of the Sacred Heart Church, who several weeks ago fired a pistol shot through the door of the home of Father John E. Gunn, the rector of the church. Browne is said to be out of the city.

Shortly after the shooting Browne, through his attorney, gave out a statement in which he declared that he bore Father Gunn no ill will and that the shooting occurred during a temporary mental aberration resulting from continued strain.

Washington perform.

WASHINGTON, D. C., Dec. 23.—A recital of unusual merit and artistic finish was given on Friday at the Columbia Theatre by the advanced piano pupils of Mme. Marie von Unschuld, president of the University of Music and Dramatic Art. The youthful artists were loudly applauded, not only by their admiring friends but also by the local musicians who had come to witness this exceptional recital. The program was as follows: (Rossini), Overture, William Tell, for two pianos, Roberta Amies, Mildred Kolb, Katherine McNeal and Edna Robinson; (Liszt), "Liebestraum," (Macdowell), Concert Study, Roberta Amies; (Beethoven), Concerto C Minor, first movement, Ethel Fisher; (Chopin), Prelude; (Liszt), Polonaise Brillante, Katherine McNeal; (Weber), Perpetuum Mobile for three pianos, the Misses Amies, Kolb and McNeal; (F. Hiller), Concerto F sharp Minor, Mildred Kolb. In the Beethoven Concerto and the Hiller Concerto Mme. von Unschuld played the orchestral accompaniment.

W. H.

Siegmund von Hausegger, the Munich composer, conducted his "Barbarossa" symphonic poem at the seventh Gewandhaus Concert in Leipzig.

PITTSBURG CHORUS
IN FINE CONCERT

James Stephen Martin's Society of Male Singers Present a Delightful Program.

PITTSBURG, Dec. 23.—An important musical event of the past week was the concert given by the Pittsburgh Male Chorus, James Stephen Martin, musical director, at the Emory Methodist Episcopal Church, under the auspices of the Wesley Brotherhood. It was in many respects a remarkable concert, and, by it the club added to the already enviable reputation established by its concerts of last season and demonstrated the excellence that may be attained under the leadership of so well qualified a director. The concert was heard by an enthusiastic audience of over 1,000 people.

The program covered a wide range in character, the first part opening with Martin Luther's "Ein Feste Burg," followed by "Forest Harps" and a group of songs a capella, the first half of the program closing with the Soldiers' Chorus from "Faust," given in masterful style and with a dash and swing most inspiring. In response to an encore, the old English ballad "Drink to Me Only with Thine Eyes" was given, the parts singing in unison with a pianissimo and a nicety of phrasing and shading almost as perfect as possible with a single solo voice.

In the second half of the program, a group of five folk-songs were given a capella, all rendered delightfully. One of these, "March of the Men of Harlech," was repeated, and as an encore of the "Prayer of Thanksgiving," Clough Leichter's dainty "Lady Chloe" was given.

The assisting soloist was Olive A. Wheat, soprano, who received an ovation for her charming rendition of Dell Aqua's "Song of Provence," to which she gave most delightfully an encore Thomas Moor's "When Love Is Kind" set to an old Irish melody. Her obligato solo with the Club in "Ring Out, Wild Bells," was also beautifully rendered.

The soloists from the Club were David Stevens, tenor, who gave the Prize Song from the "Meistersingers" with fine voice and style and also responded to an insistent encore, and D. Stanley Harris, bass, whose rendition of the obligato solo in "The Angelus" so pleased the audience that the number was repeated.

The first regular concert of the season's series will be given in Carnegie Music Hall on Friday evening, January 24. At this concert, the prize composition of "Alexander's Feast" will be given. Great interest is being manifested in this particular composition, the composer of which is still unknown, but whose name will be announced from the stage after the rendition of the number of the concert. This composition was one of fifteen submitted in the contest, manuscripts being received from all over the United States and several from Europe.

One of the Chappell Ballad Concerts in London next month will feature the first performance of a new song-cycle by Liza Lehmann, the subject being the Nonsense Songs from "Alice in Wonderland."

MAY MUKLE'S DEBUT.

Sails Friday, Arrives Friday and Appears on Friday.



MAY MUKLE.

This Distinguished English 'Cellist Makes Her American Debut on January 3.

"She sails on a Friday, arrives in America on a Friday and makes her debut on a Friday," declares H. Godfrey Turner, who, with J. E. Francke, has charge of May Mukle's tour of this country. Miss Mukle's first appearance in America, as a 'cello virtuoso, takes place Friday evening, January 3, in Mendelssohn Hall, New York, and she will have the assistance of that distinguished artist, Maud Powell, who makes her first appearance of the season in New York on this occasion. Howard Brockway will be the pianist and George Falkenstein the accompanist. This program will be given:

Bach's Sonata in E, violin and piano; Locatelli's Sonata in D, 'cello; Liszt's Liebestraum, No. 3, Brahms's Rhapsody in G minor, piano; Popper's "Im Walde," 'cello; Gluck's Air, Mozart's Minuet, Le Clair's Tambourin, violin; Brockway's Suite (New) 'cello and piano.

Dayton Philharmonic in "Messiah."

DAYTON, O., Dec. 23.—The Philharmonic Society of this city gave its ninety-fourth concert recently in the First Baptist Church, presenting Handel's "Messiah" exceedingly well. The soloists were Laura Flecksteiner, soprano; Nelle Davis, alto; H. H. Bimm, tenor, and Ellis P. Legler, bass. Urban A. Deger was organist and W. L. Blumenschein director.

The Misses Sassard Plan Tour.

The Misses Sassard, who have sung with the New York Symphony Orchestra, the Mendelssohn Glee Club and many other societies since their arrival, have completed arrangements for an extensive tour South and West, to begin in January.

MISS ABBOTT'S SUIT
TO COME UP SOON

Mr. Conried Brings Counter-Suit in Equity—Details of the Litigation.

On account of the law's delay it will not be until after the beginning of the New Year when the dispute between Bessie Abbott and Henrich Conried of the Metropolitan Opera House will be aired in court, although the case was set down for a hearing on Tuesday, December 17. Had it not been that Mr. Conried has brought a counter suit in equity against Miss Abbott, some months would have elapsed before the differences would have been heard, but a suit in equity takes precedence on the court calendar and Miss Abbott's lawyers are rejoicing in Conried's action in that it gets the case into court so much sooner than had been expected.

Miss Abbott sues for \$50,000 alleged damages to her reputation as a singer, and Mr. Conried seeks to have her enjoined from singing save for him.

The papers on the Abbott side of the case allege that the contract between the young woman and the impresario states that in consideration of her singing for a certain amount, he would give her certain operas. During the first season—'05, '06—he gave her only part of these and she complained, and he stated that the next year would be different. It was different, she alleges in that conditions were worse.

In the first case it is claimed by the singer that it was promised that she should sing in twenty-five performances, should be advertised as a prima-donna and her reputation as a singer thereby enhanced.

But she claims this was not done. Indeed, she alleges, the impresario sometimes advertised others for a performance and then compelled her to sing. She sang at but thirteen performances and only two of these were to regular subscribers, by whom, she claims, it had been agreed she should be heard.

During the next season she sang at but four performances, three of which were not to subscribers—and for the other one she was only called upon at the last moment because the singer advertised was unable to appear.

To appear at the Metropolitan, it is stated, Miss Abbott accepted less money consideration than she could have obtained elsewhere on account of the fact that it was agreed that she should gain in reputation as a singer. She claims that she was really injured in reputation through the few performances she was allowed to appear in, to say nothing of her money loss.

The parts and the operas in which she was to have been advertised as prima donna were *Marguerite* in "Faust," *Juliet* in "Romeo and Juliet," *Suzanna* in "Le Nozze di Figaro" and *Adina* in "L'Elisir d'Amore."

PORTLAND, Me., Dec. 18.—Recitals from the compositions of Bach were recently given by Emily Poole Baxter, organist of the Church of the Sacred Heart, and Latham True, organist of the State Street Church. Both were attended by large audiences.

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The Sherwood School of Music presented a number of its students in a recital December 18 in Assembly Hall, Chicago.

Mme. L. De Artell has removed her studio from No. 120 West Thirteenth street to No. 207 East Eighty-seventh street, New York.

Mr. and Mrs. Bergey, of Steinway Hall, Chicago, introduced Grace Desmond, pianist and soprano, and J. McDermott, tenor, in recital December 19.

The Chicago Piano College presented a program of American composers Tuesday evening, December 17. A students' recital was also given December 14.

Rafael Navas, of Carnegie Hall, appeared at a piano recital given under the auspices of the Rochester Tuesday Musical Club at Rochester on December 17.

On Sunday, December 15, Max Herzberg was the assisting pianist at the reading given by Mrs. John Jerome Rooney, of Ibsen's "Peer Gynt," with Grieg's music.

Mrs. J. W. Dunnell has accepted the position of soprano soloist at St. Paul's Episcopal Church, Englewood, N. J. The choir consists of a quartet and twenty-four voices.

A piano recital by Mamie Pierik, assisted by Jennie Maxwell, soprano, and Grant Kimball, tenor, took place at the Chicago Beach Hotel, Chicago, on December 18.

The Rev. Heyman Meyer, cantor of the Arverne Synagogue, has opened a studio for voice culture and sight reading at No. 45 West One Hundred and Sixteenth street, New York.

Mme. Cornelia Meysenheim, instructor in the Conried Metropolitan Opera School, will give a series of four pupils recitals at Aeolian Hall on January 6, February 10, March 9 and April 6.

Cavaliere A. Seismitt-Doda, a member of the Royal Academy of St. Cecilia, of Rome, Italy, announces that he has resumed vocal instruction at his new studio, No. 715 Madison avenue, New York.

Arthur Philip, baritone, has filled a number of engagements lately, among them being a private recital in New York. On Tuesday night he sang the Saint-Saëns Christmas oratorio in Mount Vernon with the Musical Society.

The Vienna Quartet, consisting of L. Schonberger, Licco I. Liggy, Otto Krist and S. Zucker, one of the finest organizations in the refined class of popular music, announce a second concert in Cooper Union, New York City, on January 2.

The faculty concert of the Chicago Conservatory was given in Cable Hall, December 16. Mrs. Rhys-Stinson, soprano, Mrs. George Bently, pianist, Jan Blomquist, bass, Louis Magnus, violin, and Gertrude Grosscup Perkins, accompanist, were heard.

Urban R. Hershey, of Manheim, Pa., gave an excellent organ recital in York, Pa., last week and pleased greatly an audience that filled St. Paul's Lutheran Church. Mr. Hershey was assisted by Mrs. H. L. Link, contralto, and Ruth Clutz, soprano.

Handel's oratorio "The Messiah" was sung under the direction of William C. Carl in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, last Sunday. Mr. Carl will spend the holiday vacation at the Laurel House, Lakewood, N. J.

Edwin Evans, the New York baritone, who won so much favor at the concert conducted by Sir Edward Elgar in New York last season, has been engaged by Dr. Frank Damrosch to sing the baritone solos in Elgar's "King Olaf" with the People's Choral Union, at the Hippodrome on April 5.

Edna Landers made a decidedly favorable impression in Winnipeg, Manitoba, recently in her solo work in the cantata of Anderton, founded on Longfellow's "Wreck of the Hesperus." The performers, both principals and chorus, were pupils of J. C. Landry and their singing did him great credit.

H. Brooks Day, the well-known organist, gave a recital in connection with a series conducted by the American Guild of Organists, at St. Luke's Church, Brooklyn, N. Y., December 16. Numbers of Gigout, César Franck, Bach, Lemare, Reger, Rubinstein, Elgar and Mr. Day, were on the program.

Dr. Gerrit Smith, of No. 19 East Forty-first street, New York, will give his 282d free organ recital at the South Church on Monday afternoon, January 6, under the auspices of the American Guild of Organists. "The Messiah" will be given at this church on Sunday afternoon, December 29, with choir and soloists.

Gertrude Consuelo Bates gave her second piano and violin recital on December 15 in Assembly Hall, Fine Arts Building, Chicago. The program opened with two Bach numbers, which were played with unusual musical understanding and good technique for one of her years. This child-artist is a student of T. S. Lovette.

The Yonkers Choral Society, Will C. Macfarlane, conductor, opened its twelfth season in Phillipsburg Hall on Tuesday evening, December 17, with Elgar's "King Olaf." The soloists were Mrs. Caroline Mihr Hardy, soprano; Reed Miller, tenor, and Charles Delmont, bass. The orchestra was composed largely of Philharmonic men.

The pupils of the Theodore Habelmann School of Opera of New York, gave a musical on the evening of Saturday, December 21, at which the young men and women evinced a high order of talent. Prominent among them were Edna Haff, who gave the bird song from "Pagliacci," and who assisted in the second act from "Martha"; Henrietta Wakefield, who sang the "Samson and Delilah" aria; Jacob Weibley, who, with Adele Stoneman, rendered the aria and priest scene from "Aida," and Amalia Mueller, who gave the Strauss waltz "Primavera."

On Tuesday evening, December 17, Miss Patterson gave a recital at her studio, No. 14 West Eighty-fourth street, New York, at which was rendered an excellent program. The patroness of the recital was Mrs. Arthur Elliot Fish. At the conclusion of the program two of Miss Patterson's pupils, Miss Des Maret and Theodore Meyer, sang.

The pupils of the Kroeger School of Music in the sixth, seventh and eighth grades gave a recital in Musical Art Hall, St. Louis, on the evening of Friday, December 20. The program was a long one, but varied and entertaining. Most of the numbers were more or less simple piano solos, the only exception being a violin solo played by Samuella Young.

The Choral Club of Hartford, Conn., a new organization, recently gave its first concert in Foot Guard Hall, of that city. Ralph E. Baldwin, conductor of the society, covered himself with glory, according to the local press and the society showed a fine degree of ensemble singing. Virginia Listemann, the Boston soprano, and Bernard Listemann, violinist, were the soloists.

Anna Arnaud contributes an article to the New York American on "That Gypsy Menace and the True Carmen" in which she declares: "The public has now seen all kinds of interpretations of the heroine, and is not shocked any more. 'Carmen' has come to stay, even in the face of weak interpretations of a character that requires a life study to be expressed as it ought to be."

The Olive Mead Quartet will give a concert in Mendelssohn Hall, Thursday evening, January 2, with Arthur Whiting as assisting artist. This is the first New York appearance of the Quartet with the new second violinist, Helen Reynolds. The other members are the same, Olive Mead, Gladys North and Lillian Littlehales. They have just returned from an extended and successful Western trip to the Coast.

Edward Bromberg on November 26 sang with the Teutonia Society, Jersey City. On January 3 he sings in Newark, N. J. Besides singing in public, Mr. Bromberg is busy teaching. Among his pupils are Mrs. Valentine, soprano soloist; Miss Barker, alto soloist; Thomas Williams, bass-baritone; Mr. Crabtree, tenor, and Mr. McDonough, bass. His studio is at No. 138 West Ninety-first street, New York.

The faculty of the New York College of Music, Nos. 128 and 130 East Fifty-eighth street, are highly gratified at the splendid rendition of a concert by its students on Wednesday evening of last week. Vocal and instrumental numbers were given in brilliant style, reflecting careful preparation and competent instruction. On Monday evening, January 6, Otto L. Fisher, of the faculty, will give a piano recital, at the college.

A Grieg program by Ernest Consolo, assisted by Hugo Heermann, Bruno Steindel and Hans Schroeder, was given in Music Hall, Chicago, on the evening of December 17. The concert proved to be one of the best of the local concerts which this season has yet offered. Mr. Consolo played two solos, "Ballad in G Minor" and "Wedding Day," in which admirable technique, great tonal beauty, and the most refined musical taste were displayed.

At the Friday Morning Club in Washington, D. C., recently, Mrs. A. K. Payne made her first appearance before a Washington audience since her return from Paris, where she has been studying vocal music with a celebrated teacher for the past eighteen months. A most enjoyable program, comprising selections from Brahms, Chamanade, Liszt, and other well-known composers, was given. Mrs. Payne's work shows the result of careful training and cultivation which has in no wise injured the natural sweetness and freshness of her voice.

A varied and well-balanced program was given recently by the Department of Music of Midland College, Atchison, Kansas, assisted by Mrs. Edwin Hase at the piano, Mrs. William Davies, and Miss McAfee, soprano. The playing of Gladys Pates, Ruth Davis, and Mildred Yarger, and the singing of Miss McAfee and Mrs. Davies were especially enjoyed.

Anna Ballard, one of S. C. Bennett's talented pupils, has been engaged to give a song recital at Pennington Seminary, Pennington, N. J., shortly after the holidays. Tommy Sanders, who has been taking a six-months' course of daily instructions from Mr. Bennett, returned to her home in Austin, Tex., last week. Miss Sanders is a singer and a teacher of considerable ability.

During the past week the second of the Von Ende concerts won favor among society folk of Elizabeth, N. J., who assembled in large numbers at the Town and Country Club to hear Adah Campbell Hussey, contralto, and a select trio of instrumentalists. The third concert in the series will take place Monday evening, January 13. The artists will be Florence Hinkle, soprano; Paolo Gallico, piano, and the Von Ende String Quartet.

Prudence Neff gave a recital in the Auditorium Recital Hall, Chicago, December 19. The Rhapsodie in G minor of Brahms was the first number to introduce the young artist and it served to bring to light an unusually talented pianist. The Rondo Capriccioso in G major, by Beethoven was equally well given. Next came the Ballad in G minor and two etudes by Chopin. It was in these numbers and "Barcarolle," Rubinstein, that she did her best work.

Loudon Charlton announces a series of three holiday matinees by David Bispham, to be given at the Berkeley Theatre, Fifth Avenue and Forty-fourth Street, New York, on Monday, December 30; Tuesday, December 31 and Friday, January 3, at 3 o'clock. Mr. Bispham will recite Tennyson's "Enoch Arden," to the music of Richard Strauss, and will sing several classical and popular songs from his repertoire. He will be assisted by Harold O. Smith at the piano.

C. E. B. Price, organist of the American Presbyterian Church in Montreal, Canada, gave an organ recital last week on the occasion of the inauguration of the church organ which has recently been entirely renovated and enlarged. The recital selections from Wolstenholme, Massenet, Schumann and Wagner, besides the tone picture "On the Coast" of Dudley Buck. Clementine Varney and Janet Duff both contributed vocal numbers and sang Gounod's "O Divine Redeemer" as a duet.

The Metropolitan English Grand Opera Company will open at The International Theatre, in Chicago, January 13. The Theatre will present an entirely different appearance, as the management will begin the work of decorating, putting in new scenery, and generally equipping the place, so that it will be comfortable and picturesque, as soon as the Italian Grand Opera Co. leave. Some of the Castle Square stars, such as Joseph Sheehan, Wm. Wade Hinchshaw, William Schuster and others, and also prominent artists of Chicago will be members of the company.

Professor G. Lo Giudice Fabri, of the Howe-Fabri Vocal School, Boston, will give a lecture on popular Italian folk songs, with musical illustrations by Mrs. Emma Fabri before the Circolo Italiano in New Haven, Conn., January 8. Professor Fabri is giving a course of Dante Readings in Italian, with English explanations, the last two of which will occur on January 1 and 15, at the Howe-Fabri studios. The patronesses for this series of readings include Mrs. Curtis Guild, Jr., wife of Governor Guild, of Massachusetts; Mrs. George Lee, Mrs. A. Wellington, Mrs. W. T. Windram, Mrs. J. Chipman Gray, Mrs. B. H. Howlett, Miss Sara V. Rice, Miss L. W. Kidder.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Beddoe, Dan.—New York, Dec. 28.
Benedict, Pearl.—Katonah, N. Y., Jan. 3; Bad Axe, Mich., Jan. 7; Saginaw, Mich., Jan. 9; Alpena, Jan. 10; Lansing, Jan. 11.
Carreno, Teresa.—Hippodrome, New York, Dec. 29.
Clark-Wilson, Genevieve.—Steubenville, O., Jan. 7.
Croston, Frank.—New York, Dec. 29; Reading, Pa., Jan. 7; Tuscaloosa, Ala., Jan. 10; Meridian, Miss., Jan. 11.
de Cisneros, Eleanor.—Altoona, Pa., Dec. 30; Johnstown, Pa., Dec. 31; Pittsburgh, Jan. 1; Cleveland, O., Jan. 2; Buffalo, Jan. 3; Detroit, Jan. 4; Chicago, Jan. 5; Milwaukee, Jan. 6; Fort Wayne, Jan. 7; Indianapolis, Jan. 8; Columbus, O., Jan. 9; Cincinnati, Jan. 10 and 11; Washington, D. C., Jan. 12.
Dunn, Glenn Dillard.—Chicago, Dec. 28.
Fremstad, Olive.—St. Paul, Jan. 2.
Fletcher, Nina.—New Bedford, Jan. 2; Boston, Jan. 11.
Gunn, Glenn Dillard.—Chicago, Dec. 29.
Hamlin, George.—Chicago, Jan. 12.
Hissem de Moss, Mary.—Philadelphia, Dec. 30.
James, Cecil.—Worcester, Dec. 31.
Kreiser, Fritz.—Cincinnati, Jan. 10 and 11.
Listemann, Virginia.—New Bedford, Jan. 2; Boston, Jan. 8.
Macmillen, Francis.—Louisville, Ky., Dec. 30; Chicago, Jan. 1; Oak Park, Ill., Jan. 2; La Porte, Ind., Jan. 3; South Bend, Jan. 6; Marion, Jan. 6; Muncie, Ind., Jan. 8; Piqua, O., Jan. 9; Lima, O., Jan. 10; Tiffin, O., Jan. 11; Sandusky, O., Jan. 12.
Maconda, Mme. Charlotte.—Minneapolis, Jan. 3.
Martin, Frederick.—York, Pa., Jan. 3.
Mukle, May.—Mendelssohn Hall, New York, Jan. 3.
Picco, Giuseppe.—New Bedford, Jan. 2.
Powell, Maud.—Mendelssohn Hall, New York, Jan. 3.
Rider-Kelsey, Corinne.—Carnegie Hall, New York, Dec. 28.
Rogers, Francis.—New York, Dec. 29; Brooklyn, Dec. 30.
Rosenthal, Albert.—Brooklyn, Dec. 30.
Samaroff, Olga.—Pittsburg, Jan. 10 and 11.
Schumann-Heink, Ernestine.—St. Paul, Jan. 10; Chicago, Jan. 12.
Vigneron, Francis.—New Bedford, Jan. 2.
Wad, Emanuel.—Baltimore, Jan. 3.
Waldo, Helen.—Waukesha, Wis., Jan. 10.
Weaver, Francis.—New Bedford, Jan. 2.
Winter, Cecelia.—Brooklyn, Dec. 30.

ORCHESTRAS, QUARTETS, ETC.

Adamowski, Trio.—Malden, Jan. 6; Philadelphia, Jan. 7; Bridgeport, Jan. 8.
Boston Symphony Orchestra.—Boston, Dec. 28; Providence, Dec. 31; Boston, Jan. 3 and 4; Philadelphia, Jan. 6; Washington, Jan. 7; Baltimore, Jan. 8; New York, Jan. 9; Brooklyn, Jan. 10; New York, Jan. 11.
Kneisel Quartet.—Baltimore, Jan. 10.
Longy Club.—Potter Hall, Boston, Dec. 30.
Minneapolis Symphony Orchestra.—Minneapolis, Jan. 3.
New York Oratorio Society.—New York, Dec. 28.
New York Symphony Orchestra.—New York, Dec. 28; Altoona, Pa., Dec. 30; Pittsburgh, Jan. 1; Cleveland, Jan. 2; Buffalo, Jan. 3; Detroit, Jan. 4; Chicago, Jan. 5; Milwaukee, Jan. 6; Fort Wayne, Jan. 7; Indianapolis, Jan. 8; Columbus, Jan. 9.
Olive Mead Quartet.—New York, Jan. 2.
People's Symphony Concert.—Cooper Union, Jan. 9; Carnegie Hall, Jan. 10.
People's Symphony Concerts (Auxiliary).—Cooper Union, Jan. 3.

Philadelphia Orchestra.—Washington, Jan. 4.
Pittsburg Orchestra.—Pittsburg, Jan. 3 and 4, 10 and 11.
San Carlo Opera Co.—Philadelphia, Dec. 30 to Jan. 4; Baltimore, Jan. 6 to 11.
Theodore Thomas Orchestra.—Chicago, Dec. 28; Jan. 3 and 4, 10 and 11.
"Madam Butterfly" (Henry W. Savage).—Birmingham, Jan. 1; Atlanta, Ga., Jan. 2; Chattanooga, Tenn., Jan. 3; Knoxville, Jan. 4; Columbus, Ga., Jan. 5; Montgomery, Jan. 7; Mobile, Ala., Jan. 8; New Orleans, Jan. 9, 10 and 11.

ALICE TURNER PARNELL'S RECITAL.

Columbus Organist Draws Large Audience at Vesper Service.

COLUMBUS, O., Dec. 24.—Mrs. Wilbur Troburn Mills, assisted by Alice Turner Parnell, soprano, gave another of her notable series of vesper organ recitals in the Broad street M. E. Church on the evening of December 22, the music being of a Christmas nature.

Among the numbers given were Merkel's "Christmas Pastoral," Paul Bliss's "Glory in the Highest," Porter's "The Infant King," "The March of the Magi Kings," by Dubois, Buck's "Holy Night" and Dethier's "Christmas."

The recital was very largely attended by representative musical people of Columbus.

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CHARLES B. STEVENS.

Hofmann Off for Mexico.

Josef Hofmann left New York Sunday evening for the City of Mexico, where he is to give a series of five recitals commencing on January 5. En route he is to play in Cincinnati and Chicago. From Mexico Mr. Hofmann will go to the Pacific Coast, where he opens late in January, returning to New York late in February, when he will play with the New York Philharmonic Society and in his second series of recitals.

Planel at Waldorf-Astoria.

Under the auspices of Mrs. Roswell Hitchcock at the Waldorf-Astoria last Tuesday evening, to a very appreciative audience, Mme. Tekley Planel recited "Spes Abiecta Futuri," by C. Mareschal, a beautiful French poem, the music on the piano and violin being by Mr. L. Planel.

Mr. Kowalski, a well-known musician, certainly deserved the applause that he shared with Mr. Planel. He is a violinist of much merit.

"The Shepherd King" in Brooklyn.

"The Shepherd King," an oratorio by J. Lincoln Hall, will be sung for the first time in Brooklyn at the Cuyler Presbyterian Church, on December 22 and 29. The regular quartet will be augmented by a double quartet and orchestra. The music of this church has been brought to a high standard under the direction of the organist and choirmaster, Charles Wade Walker.

"Rome and Venice" and "Pater Noster," the new works of Don Lorenzo Perosi, the Italian priest-composer, have just been performed most successfully under the direction of the composer in the new hall in Rome that was built especially for his concerts.



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THE RUBINSTEIN CLUB OF NEW YORK

(Continued from page 2.)

contrary, since then its musical life has been in an even more flourishing condition than before.

Mrs. Harry Wallerstein was made president, a position she still holds, her associate officers being Mrs. Eugene Hoffman Porter, first vice-president; Mme. Marie Cross-Newhaus, second vice-president; Mrs. Charlotte B. Wilbour, third vice-president; Mrs. Alfred W. Cochran, fourth vice-president; Mrs. Sherman B. Townsend, recording secretary; Mrs. William R. Chapman, corresponding secretary and treasurer, and Mrs. Clarence Burns, Mrs. Wm. H. H. Amerman and Ella Louise Henderson, members of the governing board. Mrs. Donald McLean is an honorary member.

Mr. Chapman, who is constantly in the public eye through his association, as conductor with the annual Maine festivals which he instituted eleven years ago, and so many other musical organizations that he travels 40,000 miles in the course of the year—he laughingly says his home is "on the railroad"—has worked up the Club to an enviable standard of excellence. An interesting note in connection with last week's concert is the fact that five of the men who played in the orchestra on this occasion were in the orchestra at the first concert the Club ever gave. On its debut night, moreover, Annie Louise Cary pinned a bunch of violets on Mr. Chapman's coat-lapel. A man of keen, musical intuitions, he can claim the honor of having brought out such artists as Lilian Blauvelt, Evan Williams, Gwilym Miles, Edward Johnson, Carrie Bridgwell. Mme. Blauvelt was a girl of eighteen when he gave her an opportunity to sing at one of his concerts in Brooklyn.

While the musical direction of the Club is entirely in his hands, his responsibility is considerably lightened by the energetic executive officers. No more capable and enthusiastic president than Mrs. Wallerstein could be found in any organization, and the other officers are also well qualified for what duties they may have to perform. Indefatigable in the devotion to the club's service, in helping to further its usefulness, Mrs. Chapman, who has been the secretary-treasurer for several years, is truly her husband's "right-hand man." Mme. Cross-Newhaus, in addition to being second vice-president, is also chairman of the program committee for the monthly afternoon musicales, and, as such, engages the artists for those events, which are held on the second Saturday of each month, during the season, in the Astor Gallery of the Waldorf-Astoria. Mrs. Wilbour, the third vice-president, for many years president of the Sorosis Club, is known and idolized as "the mother of club-women."

The Club's yearly schedule provides for three evening concerts, the six monthly musicales already referred to which are

always followed by an elaborate collation, and an annual breakfast at the end of the season. The membership is limited to 400. At present it is complete and there is a waiting list. The annual dues are \$15 a year, in addition to which new members pay an initiation fee of \$15. Members are entitled to two tickets for each of the evening concerts and can purchase extra ones for \$1.50 each; they may bring guests to the monthly musicale and collation by paying \$1.00 for each. The boxes for the evening concerts are subscribed for the season. For the annual breakfast members pay \$3 per capita. With the sources of revenue so well and equitably arranged, the Club is to be highly congratulated on its prosperous financial condition.

A pretty phase of the Club's activities is found in the practical interest most of its members take in the East Side Clinic for Children, which Mrs. Wallerstein, who is well-known as the society woman who took a course at the Women's Medical College a few years ago, was instrumental in establishing. This clinic is called the Rubinstein Club's charity.

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